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Hands Across the Sea



Man of Peace, Dag Hammarskjöld

ON October 21, NFMC's 14th annual Hands Across the Sea broadcast in salute to the United Nations was heard over Station WNYC, New York, and taped for the "Voice of America."

Mrs. C. Arthur Bullock said "In this salute to the United Nations, the National Federation of Music Clubs, in concert with the peace loving peoples throughout the world, mourn the tragic loss of the late Secretary General of the United Nations, Mr. Dag Hammarskjöld. He was a true lover of great music, because, as he said: 'It has a beautiful way of creating order in the brain.' He died on a mission of peace, in the fulfillment of the highest conception of duty. He possessed deep faith, courage, humility, a delicate charity and a spiritual meekness—which was his strength. He has merited a providential benediction and the enduring respect of all mankind. It is now the privilege of the National Federation of Music Clubs, as a tribute to the memory of Mr. Dag Hammarskjöld, to present a recording of Paul Creston's '23rd Psalm' by the University of Delaware, Concert Choir, conducted by Ivan Trusler."

By transcription, Dr. Mario Amadeo, permanent delegate to the UN from Argentina, said in part: "The language of music has a universal meaning and overpasses the limits created by the will of man." He commended the occasion as one which brought together an organization dedicated to promote rapport among human beings through music (NFMC) and an organization dedicated to promote peace and understanding among people through action by over 100 states (UN).

The composer of "The Peaceful Land," the winning orchestral work dedicated to the United Nations, William Grant Still, was heard on recording; this message is reproduced in part in the story of the Miami premier elsewhere in this issue.

Participating artists were Rosalyn Tureck, world-renowned Bach interpreter, who is also featured elsewhere in this issue; and Benno and Sylvia Rabinof, outstanding violin and piano duo, who played Castelnuovo Tedesco's "The Lark."



Dr. Mario Amadeo of Argentina, Chairman of the First (Political and Security) Committee of the 16th Session of the UN General Assembly. (United Nations photo)



Participants in the NFMC 1961 Salute to the UN Hands Across the Sea Broadcast on WNYC, New York. L. to R., Rosalyn Tureck, one of the world's foremost interpreters of Bach; Mrs. C. Arthur Bullock, President of NFMC; Dr. Herman Neuman, Musical Director of New York's municipal station, WNYC; Mrs. Edwin A. Sullivan, NFMC Representative to the UN; Benno and Sylvia Rabinof, Violin and Piano Duo. Dr. Marion M. Richter, NFMC Chairman of WNYC Broadcasts, is not pictured. (Geraldine Cook photo)

The Unfinished Symphony— NFMC Membership Extension

THE SPIRITUALIZING POWER OF MUSIC is a pillar for culture and world harmony. Its vitality and expansion, which is crucially required in this scientific and international age of tensions, is the "Unfinished Symphony" of *A Greater Musical America*. And its fulfillment is arrested in NFMC Membership Extension.

The NFMC Membership Extension Program is the score for this "Unfinished Symphony." It calls for increasing the membership, augmenting the value of the Federation activities, improving the welfare of good music, and increasing music "Fans." And it heralds your participation to strengthen the spiritualizing power of music.

The NFMC Membership Extension Program unfolds boundless benefits—to mention a few:

*"Music, the greatest good
that mortals know,
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- Qualifying for music scholarships and awards.
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- Opportunities to aid and encourage talented youth, music-education, performing and creative talent.
- Promoting American music, artists, and composers.
- Developing and maintaining high musical standards.
- Promoting keener enjoyment and understanding of music, including that of contemporary composers.
- Supporting legislation affecting the welfare of musicians and the development of American musical life.
- Adding strength to international rapport through music.
- Servicing mankind through the instrumentality of music.
- Crusading for strings, symphonies, operas; raising the standard of music in the church, on radio and television, etcetera.
- Gratification in sharing the joy, comfort, and enrichment which music brings. "What we send into the lives of others comes back into our own."

Dorothy Dann Bullock

Our NFMC is no ordinary organization. It's a spiritual oasis of seven decades in which member musicians and music lovers have devotedly and indefatigably served the art and noble mission of music for the cultural development of our country. When one reflects on a member organization's history and bows in tribute to its Founders, one senses blessed reward for their initiative and success in Membership Extension. For it has brought the art of music to flower in the community and enriched countless lives for a Greater Musical America.

Success is the translation of one's ideals and spiritual energy into reality. Its value is measured by the happiness and helpfulness it disseminates.

For the spiritualizing power of music, so sorely needed in this bewildered world, we commend the NFMC Membership Extension. And express gratitude for your participation in this "Unfinished Symphony."



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The Instrument of the Immortals

view from abroad



by Rosalyn Tureck

MUSIC in America has by now a sufficiently long perspective to be viewed in relation to European musical history, and it is with especially warm feeling that I salute the National Federation of Music Clubs for having played a major role in the development of our national musical history. Both the student and the professional have benefited through the Federation's efforts, and students have been particularly encouraged by way of contest ratings, awards, and introduction to the public. In this way the Federation taps our national potential at its source. Its activities have a double effect—enlarging the scope of various levels of performers and audiences as well, who become more music-minded because of the local and national activities of the Federation. I cannot help but feel that not only among unsung heroines, but even among the unnoticed categories of heroines, belong the women who have given their time and energy to the development of each club and its activities.

I remember so well, long ago, the whole-hearted concern and sympathetic kindness of the women who helped in all the arrangements of the Young Artist semi-finals and final audition, of the Biennial Contest in 1935 held in Philadelphia, when I received the first prize of \$1,000 from the NFMC. At that time the Federation contest was combined with the Schubert Memorial in a joint national contest. The latter's award offered an engagement for three concerts with the Philadelphia Orchestra, two in Philadelphia and one at Carnegie Hall, New York City. I won both awards and my career was begun overnight. It may surprise those who know me solely as a Bach performer, to learn that the work which I performed with the Philadelphia Orchestra was the "Second Piano Concerto in B Flat" by Brahms.

Since then my tours have taken me to many differ-

ent countries of the world, and my home (when I am there) is now in London. I have retained my American citizenship and have no intention of giving it up; this I should like to make absolutely clear, because for several years I have found it necessary to rectify the notion due to vague rumor that I am now a British citizen. I return to the United States and Canada this season for the third time in the last four years, and each time I return to my own country I see it as both a native American and as an international citizen. I know its virtues, which I state and uphold vigorously in all parts of the world, and I also see its faults as a non-American does because of my international life. I understand the reasons for American shortcomings, but since the world requires practical results, and not excuses for lacks and omissions, the United States has suffered international misunderstanding.

My own career provides vivid examples of attitudes towards America. My first European tour in 1947 took me to the Scandinavian countries. In Copenhagen, where I played my first concerts, a series of three all-Bach recitals, almost every newspaper, on the morning after my first appearance, carried the headline: "The Great Surprise." Since I was an American, the critics said, they had come to the concert expecting "the worst." But within a few hours after their reviews appeared, both remaining recitals were sold out.* After the final concert, a well-known Dane came backstage and said to me, "That you are a woman and play Bach as you do, I take my hat off to you—but that you are an American and produce such art, I take my shoes off!" This early experience in Denmark, however, is for me an unforgettable one, for it was then that I first experienced the wonderful responsiveness of European audiences—the shouting, the handkerchief-waving, the standing ovations, crowds lining the streets to greet me, running after my car and throwing bouquets in through the open windows, my hotel room filled with flowers and gifts anonymously presented.

Today there is infinitely more general respect for the American artist and for an American art, for Europeans have come to know us better through international exchange of students and professors, and have become acquainted with our art productions in different fields. When I returned to Europe in 1953, when my tours abroad extended to years of advance bookings, the skeptical attitude toward American artists had diminished to almost nothing. In 1955 my first concerts in Holland brought forth the same sense of discovery by the Dutch of a revelatory concept and style of performance of Bach. I was touched by the emotional expressions of their appreciation, the genuine, whole-hearted enthusiasm they showed in so many charming ways. And these experiences have been repeated in countries of such diversified temperaments and histories as England, Ireland, Spain, South Africa, and Switzerland.

(Continued on Page 6)

*Miss Tureck's account of this occasion is a modest understatement. According to the report from her management in Copenhagen, the critics unanimously acclaimed her first concert, played to a half-empty hall, the greatest Bach performance they had ever heard. Pandemonium followed. When every ticket had been snatched up by noon of that day, the manager's office was besieged by callers begging for a repeat recital of the first program, which they had missed.

My return to America in 1958, after three and a half years of absence, was particularly moving. Although Americans are the most spontaneous and friendly people in the world, they do not abandon themselves to throwing flowers (except perhaps in parades). But I did find a profoundly responsive public and to my surprise, standing ovations, not only in New York City, but throughout the country, which seemed to me a new release of expression on the part of American audiences. Such a release also means a greater sense of the value of an art; and it has been heart-warming for me to feel this greater depth, greater knowledge, and open welcome in my subsequent tours. I feel it also in the subtle, absorbed quality of silence which communicates itself to me during my performance. I look forward to my American tour of this year and future years, with the knowledge that my own country is also capable of cherishing the deeper values with which I am concerned, and of a free-flowing demonstration of their response. This, despite the fact that the monster, commercialism, is a constant threat to American cultural growth.

The National Federation of Music Clubs can nurture this new awareness by not only aiding performers in practical ways, but consciously cherishing artists and the art of music for the sake of the enrichment and expansion of each American individual's life which inevitably develops as the result of a more profound sense of the indispensability of art to life.

• About Miss Tureck

Rosalyn Tureck, Chicago-born artist and 1935 Young Artist winner in piano, has gone on to fame and acclaim over the entire world as interpreter of Bach. The *London Times* calls her the greatest scholar of Bach in the world today.

After an absence of a season, she has returned to the United States and Canada for a three-months tour. Miss Tureck was heard on the UN broadcast October 21 over Station WNYC, New York City, sponsored by the NFMC, and she will appear in concert in Montreal, Pennsylvania, New Jersey, Chicago, and many other cultural centers of America.

Miss Tureck made history two seasons ago as the only woman to conduct the New York Philharmonic; and her three-volume work, "An Introduction to the Performance of Bach," published last year by Oxford University Press, together with a recording of its contents by Miss Tureck, has been hailed as "a notable innovation in the recording and publishing fields" and "a valuable contribution to the smoldering discussion of Bach interpretation."

The illustration accompanying her story is a portrait of Rosalyn Tureck (today's "High Priestess of Bach since the death of Wanda Landowska" as she was proclaimed by Harold Schonberg in the *New York Times*) by the late Sir Jacob Epstein, and one of the last works of this great American-born sculptor who also settled in London. Sir Jacob never missed a Tureck concert and, as did the Great American painter John Marin, he drew inspiration for his own work from her incomparable interpretations.

MABEL DANIELS

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"THE PEACEFUL LAND"



Notables participating were: Left to Right, David Jacobs, Aeolian Music Foundation; Composer William Grant Still; NFMC's First Vice President, Mrs. Clifton J. Muir; Dr. Fabien Sevitzy; John Sutcliffe, Governors' appointee for Chairman, UN Day in Florida; Mayor Kenneth Aka of Miami Beach.

WILLIAM GRANT STILL who has been called "the most widely recognized Negro composer today" heard the world premiere of his "The Peaceful Land" in Miami on October 22. The University of Miami Symphony Orchestra, conducted by Fabien Sevitzy, presented the work which was dedicated to the United Nations.

"The Peaceful Land" was chosen from 86 entries as winner of the NFMC Composition Contest for an Orchestral Work dedicated to the United Nations. The NFMC administered the contest under joint sponsorship with the U. S. Committee for the United Nations and the Aeolian Music Foundation.

David Jacobs, trustee of the Aeolian Music Foundation, presented the Foundation's \$1500 award to Mr. Still following the premiere. Mrs. Clifton J. Muir, Vice President and official representative of NFMC expressed appreciation to the co-sponsors, Mr. Still, Dr. Sevitzy, the Orchestra, and Judges.

Mr. Still's reflections on "The Peaceful Land" were taped for broadcast on the "Hands Across the Sea" program over WNYC in New York City on October 21. In part they say: "One morning a few months ago I awoke after having 'a deep dream of peace.' In my dream I had witnessed a land so peaceful that its beauty was almost beyond description. . . . Because I am a composer, my feelings on any subject are usually expressed through music. Accordingly, I began to plan a work to be called 'The Peaceful Land'. . . . Then, I received the announcement of the contest for an orchestral work dedicated to the United Nations. . . . It is a matter of great pride to me to have won a competition co-sponsored by the National Federation of Music Clubs, because I have such a tremendous admiration for their steadfast and continuous encouragement of worth-while and serious music in America. And, in another sense it is gratifying to me, for I have always felt the ideals of the United Nations can and should be advanced to a large extent by and through the Arts, particularly music. . . . Music can step in where words fail to communicate. . . . To my way of thinking, the first requisite of a peaceful world is brotherhood. . . . Music, in general can serve that ideal and it is my hope that my composition 'The Peaceful Land' will help in some way. Help bring nearer that day when men will live together in peace—when men will at last discover that strife and hatred do not solve problems."

And if reviews are an indication, "The Peaceful Land" (which has been called "a beautiful and significant addition to symphonic literature," "reflective and introspective," "melodious and with a spiritual quality," "with fresh charm and sweetness") will indeed carry an image of "The Peaceful Land" into the hearts of all who hear his work.

OUR AMERICAN MUSICAL RESOURCES

by William Grant Still and Verna Arvey

SEVERAL years ago, a young friend of mine came here from Europe to study musical composition at one of our universities. He had been inspired to compose by hearing the music of the masters over the radio. The country from which he came is one rich in folk lore, and also one that has a most interesting native musical idiom. This young man planned to base some compositions on folk themes of his country, and mentioned his plans to certain other musicians. They spoke scornfully of folk music, and said that the use of folk themes would be equivalent to writing popular music. They advised him to devote himself solely to the creation of abstract music. This he did, with the result that the compositions he turned out were so lacking in inspiration and so intellectual that it was difficult for audiences to listen to them.

It would have been better, in my opinion, if he had tried to idealize his country's folk music, or even to write music reminiscent of the masters—provided, of course, that in doing so he would have been looking forward to the day when he would find *himself* and when a personal musical idiom would emerge and make him a genuinely creative composer.

This situation has had its parallels among certain American composers, with varying results.

In the early Thirties there was a marked interest in American music, in Europe as well as in the United States. This interest was not confined to American composers, but also included music written on American themes. It appeared to be a healthy indication that America might yet produce a music that could be identified as American; a music that could merit a prominent place among the world's cultural products.

But the intervening years have somewhat dissipated that early enthusiasm, and those who have spoken out for a nationalistic school have all too often been called "chauvinistic." The net result of all this has been to produce in some instances music without distinction, all of a pattern as it were, overly contrapuntal, dissonant, formless. The fact that some composers have written in this idiom has unintentionally affected the reaction of the public to the composers who have not followed the trend, for the public is all too prone to hear a single composition and judge the entire contemporary output by it.

My feeling is that if each composer were to look

• Author Verna Arvey is Mrs. William Grant Still.



within his conscience, regardless of what outsiders say, this condition might be overcome.

Another good remedy might be a renewed study of folk sources. This could serve to balance our thinking along abstract lines. In their musical history, other nations have turned back to the folk—not to use it exclusively, but as a means of re-vitalizing their created music. I wonder if it would not be a good idea for some of us too?

At least, for the composer who needs external stimuli, a study of the folk might prove to be rewarding. Certainly, anyone who wants to investigate folk music in America will find a broad and varied field open for his inspection, not merely the Indian and Negro sources which are usually given the sole consideration in that respect. Just as America was once known as the "melting pot", so is American folk music as rich and as interesting as the music of all the national and racial groups that come to these shores. Just as most of these people are now Americans, so can their music be classed as American. Howard Hanson once defined American music as any music composed in America or by Americans. I would go further and add that the nationalistic background of every composer now living in America has an effect on his compositions. Therefore, the folk music of his people now must be considered a part of our musical resources.

In addition, I believe that composers who want to write serious music with an American flavor can learn much of value from the popular composers. Though the accepted practice is to look upon the songwriter with disdain in serious musical circles, the fact remains that he has never underestimated the value of pleasing his audiences, that he has a high regard for the value of melody and a well-developed rhythmic sense. These qualities have given his product an appeal for people all over the world, and have made Europeans recognize it as being more American than any other type of music created in this country. Who can afford to ignore facts such as these?

Popular music, as is well known, has never hesitated to make use of folk sources. Perhaps that is one reason for its strongly national characteristics as well as its broad appeal.

When I speak of folk and created music, I think it is necessary to point out that they are really one and the same. In the final analysis, folk music too was composed

by someone, even though the composers are unknown. The difference lies in the fact that the work of the unknown composers has had enough vitality to catch on with whole groups of people and to live on for many years, long after the names of its creators are forgotten. This is a distinction reserved for many unknown composers, in many lands. And who is to say that such composers have not rendered as great a service to their fellowmen as the known creators of musical masterpieces?

Even the greatest of known composers will have to learn one lesson from folk music: that is, that people are attracted to it because they find something in it to like. It's my belief that today composers should give more consideration to those who are expected to listen to their music. There now exists too great a tendency toward ignoring listeners, or toward looking down on them from a point of assumed intellectual and artistic superiority, as if one were saying, "Of course one can't write consonant music, because someone might understand it." This attitude has undoubtedly made listening to some music a rather trying experience. How much better it would be if more of us would realize that it is possible to write serious music without being too serious!

What I am really trying to say is that I think we should make a conscious effort to balance the intellectual approach to music with the emotional, or "feeling" approach. One way to do this is to reconsider folk sources: not to use them consciously or exclusively, but to absorb them all and combine them in our inner being so that, unconsciously, a truly American idiom will emerge in our created serious music.

As the racial and national groups comprising our nation are drawn closer together, America becomes a stronger and better country. In the same way, a blending of their separate musical idioms should produce a music that is better, more varied, more appealing to more people, and that would even begin to approach the universal in scope.

We do need a re-birth of the enthusiasm for and the interest in American themes that existed in the Thirties. We need to re-investigate our musical resources!

Biography of William Grant Still

William Grant Still was born on May 11, 1895, in Woodville, Mississippi, and educated in the public schools of Little Rock, Arkansas, at Wilberforce University, and at the Oberlin Conservatory of Music. He studied privately, on scholarships made possible by their own generosity, with George W. Chadwick and Edgar Varese. He learned to orchestrate by playing many instruments (among them the violin, cello, and oboe) in professional orchestras, and by orchestrating for W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw. For several years he arranged and conducted the Deep River Hour over CBS and WOR.

He became the first colored man to conduct a major symphony orchestra in the United States when, in 1936, he directed the Los Angeles Philharmonic Orchestra in his own composition in the Hollywood Bowl. In 1955 he conducted the New Orleans Philharmonic Orchestra at Southern University and thus became the

first colored man to direct a major symphony orchestra in the Deep South. He is a member of ASCAP and the American Symphony Orchestra League, the recipient of extended Guggenheim and Rosenwald Fellowships, of the honorary degrees of Master of Music (from Wilberforce University, 1936), Doctor of Music (from Howard University, 1941), Doctor of Music (from Oberlin College, 1947), and Doctor of Letters (from Bates College, 1954), of the second Harmon Award (1927), as well as a trophy of honor from Local 767 of the Musicians' Union A. F. of M. of which he was a member. He received Phi Beta Sigma's George Washington Carver Achievement Award for 1953; also a 1953 Freedoms Foundation Award for his "To You, America!", written to honor West Point's Sesquicentennial Celebration. He has won important commissions from the Columbia Broadcasting System, the New York World's Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund, the American Accordionists' Association.

In 1944 he won the prize offered by the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, and in 1949 after the first performance of his opera, "Troubled Island," at the City Center of Music and Drama in New York City, he received a citation from the National Association for American Composers and Conductors for "outstanding service to American music." See story elsewhere in this issue of his "The Peaceful Land" which won the 1961 NFMC Composition contest dedicated to the United Nations. Mr. Still's home is now in Southern California; his permanent mailing address is in care of ASCAP, 575 Madison Avenue, New York City 22.

The "Afro-American Symphony" was recorded in its entirety by Karl Krueger and the Vienna Opera Orchestra for New Records, Inc., backed up by selections from Mr. Still's piano works, played by Gordon Manley. The Scherzo from the "Afro-American Symphony" was recorded by Howard Hanson for Victor and by Leopold Stokowski for Columbia. "Here's One" and the Blues from "Lenox Avenue" were recorded by Louis Kaufman for Vox; and the Work Song from "From the Delta" by Morton Gould for Columbia. Excerpts from the "Seven Traceries" were recorded by Verna Arvey for Co-Art. Also a Suite from SAHDI recorded by Dr. Hanson for Mercury Records.

Compositions by William Grant Still (Not Complete)

For Large Orchestra

DARKER AMERICA, published by the Eastman School of Music, Carl Fischer, Inc. sole agent.

AFRO-AMERICAN SYMPHONY, published by J. Fischer & Bro., Glen Rock, N.J.

SYMPHONY IN G MINOR, on rental from J. Fischer & Bro.

DISMAL SWAMP, published in New Music Edition, American Music Center, N.Y.C.

LENOX AVENUE, orchestra score on rental from J. Fischer & Bro.

SONG OF A CITY (orchestra and chorus) on rental from J. Fischer & Bro.

Suite from the ballet LA GUIABLESSE, on rental from Carl Fischer, Inc., N.Y.C.

PLAIN-CHANT FOR AMERICA (baritone and orchestra) on rental from J. Fischer & Bro. (piano score published)

IN MEMORIAM: THE COLORED SOLDIERS WHO DIED FOR DEMOCRACY, a Delkas Publication, now handled by Leeds Music Corporation, N.Y.C.

BELLS, a Delkas publication, now handled by Leeds.

POEM FOR ORCHESTRA, a Delkas publication, now handled by Leeds.

ARCHAIC RITUAL, unpublished.
 SYMPHONY NO. 4 (Autochthonous) unpublished.
 KAINTUCK' (piano and orchestra) unpublished.
 OLD CALIFORNIA, on rental from Carl Fischer, Inc.
 FROM THE BLACK BELT, published by Carl Fischer, Inc.
 FESTIVE OVERTURE, on rental from J. Fischer & Bro.
 FANFARE FOR THE 99th FIGHTER SQUADRON, unpublished.
 WOOD NOTES, published by Southern Music, 1619 Broadway,
 N. Y. C.

Work Song FROM THE DELTA, on rental from Leeds.
 DANZAS DE PANAMA (for string orchestra) published by
 Southern Music.

RHAPSODY (for soprano and orchestra), unpublished.
 LITTLE SONG (for narrator and orchestra), unpublished.
 THE AMERICAN SCENE, 5 Suites for young Americans.

For Small Orchestra

Scherzo from AFRO-AMERICAN SYMPHONY, published by J.
 Fischer & Bro.

Summerland from THREE VISIONS, published by J. Fischer &
 Bro.

Blues from LENOX AVENUE, published by J. Fischer & Bro.

VICTORY TIDE, published by J. Fischer & Bro.

PAGES FROM NEGRO HISTORY (Africa, Slavery, Emancipa-
 tion) in the collection "Music of Our Time", published by
 Carl Fischer, Inc.

Out of the Silence, from SEVEN TRACERIES, on rental from
 J. Fischer & Bro.

For Band

FROM THE DELTA (Work Song, Spiritual, Dance) published
 by Leeds Music Corporation.

VICTORY TIDE, published by J. Fischer & Bro.

OLD CALIFORNIA, unpublished.

Summerland, from THREE VISIONS, unpublished.

TO YOU, AMERICA! published by Southern Music.

For Oboe and Piano

INCANTATION AND DANCE, published by Carl Fischer, Inc.

For String Quartet

DANZAS DE PANAMA, published by Southern Music.

For Saxophone and Piano

ROMANCE, unpublished.

For Accordion

ARIA, published by Sam Fox, N. Y. C.

For Flute, Oboe and Piano

MINIATURES, unpublished.

For Organ

Summerland from THREE VISIONS, arranged by Edouard
 Nies-Berger, published by J. Fischer & Bro.

Operas

TROUBLED ISLAND (three acts) unpublished.

A SOUTHERN INTERLUDE (two acts) unpublished.

A BAYOU LEGEND (three acts) unpublished.

COSTASO (three acts) unpublished.

MOTA (three acts) unpublished.

For Piano Solo

THREE VISIONS (Dark Horsemen, Summerland, Radiant Pin-
 nacle) published by J. Fischer & Bro.

QUIT DAT FOOL'NISH, published by J. Fischer & Bro.

Muted Laughter from SEVEN TRACERIES published sepa-
 rately by J. Fischer & Bro.

Summerland from THREE VISIONS published separately by
 J. Fischer & Bro.

SEVEN TRACERIES (Cloud Cradles, Mystic Pool, Muted
 Laughter, Out of the Silence, Woven Silver, Wailing Dawn,
 A Bit of Wit) published by J. Fischer & Bro.

A DESERTED PLANTATION (Spiritual, Young Missy, Dance)
 published by Robbins Music Corporation, N.Y.C.

BELLS (Phantom Chapel, Fairy Knoll) a Delkas publication,
 now handled by Leeds.

MARIONETTE in the collection "U.S.A. 1946" a Delkas publica-
 tion, now handled by Leeds.

For Voice and Piano

WINTER'S APPROACH, published by G. Schirmer, Inc., N. Y. C.

BREATH OF A ROSE, published by G. Schirmer, Inc.

TWELVE NEGRO SPIRITUALS, published by Handy Bros.

Music Co., N. Y. C.

VICTORY TIDE, published by J. Fischer & Bro.

HERE'S ONE, published by John Church Co., Bryn Mawr, Pa.

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 - \$ 125 to Raymond Herbert (Jose Echaniz, Rochester, N.Y.)
 - \$ 125 to Shirley Masinter (G. H. Pantillon, Austin, Texas)
 - \$ 125 to Zola Mae Shaulis (Mrs. N. Shaulis, Bear, Delaware)
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Music Reviews

"The Music of Christmas" by Martha C. Galt

*"It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold".*

Edmund H. Sears, 1850

HARP:

The music of Christmas is always appealing in its significance of the birth of the Christ Child, and there is always an abundance of good music at this particular season of the year. With the world so universally beset with discord, perhaps we should strive more than ever, to make our Christmas music more meaningful than ever before, until "peace shall over all the earth, its ancient splendors fling." The harp is such an ethereal instrument, both tonally and otherwise, that it seems fitting to use it at Christmas whenever it is available. Carlos Salzedo compiled a small volume of "Paraphrases on Christmas Carols," containing five very familiar and appealing carols, that people love to hear and to sing. This is a publication of Boosey and Hawkes.

CANTATA:

For SATB with tenor solo and duct for sopranos I and II, comes the interesting cantata "How Brightly Shines the Morning Star" by Johann Kuhnau, which has been adapted from the original orchestral score by Horace Fishback III. The name of Kuhnau is a distinguished one, as composer, organist, conductor, scholar, writer, and the most important German composer for the clavier before Bach, whom he preceded by quarter of a century. Almost every pianist knows him for his quaint and interesting Biblical Sonatas, very early examples of Program Music. The cantata is based on the Epiphany hymn, which he elaborates and develops as a chorale cantata, much in the same manner which Bach used later. It is scored for organ and four-part mixed choral group, but the complete original orchestration which includes two horns, strings, and continuo is available from the publisher, The H. W. Gray Company. Considerable ingenuity is displayed in the short cantata, "Rejoice, Emanuel Shall Come" by Louis L. White, for mixed chorus and treble choir, with tenor and contralto solos. The text is based on selections from the Scriptures pertaining to the prophecy of the coming of Jesus, and the story of His birth, "Jesukin" by Saint Ita and "The Rose" by Angelus Silesius. The nar-

rative is carried through recitatives, interwoven with brilliant settings of the 9th Century antiphons as well as Chorales based on the antiphons. One of the most effective numbers is Part V, the contralto solo "Jesukin" by St. Ita, which leads into the lovely "Lo, how a rose" of Praetorius by treble choir, as a sort of descant over the solo voice. It closes on a fortissimo "Amen" after a brilliant setting of "Emanuel hath come to thee, O Israel!" Duration is only 30 minutes and accompaniment is for organ, with instrumentation for two oboes, two horns (in F), harp, strings, and organ—available from the publishers, Galaxy Music Corporation.

ORGAN:

Willard Irving Nevins has compiled and arranged several Christmas numbers that are not very difficult, and will probably prove helpful for the average organist. Volume I is called "Organ Music for Christmas" and the selections include arrangements from Pergolesi, Pachelbel, Franck, Liszt, Johann Christian Bach, and others, for pipe organ. Another volume with Hammond organ registrations made by Charles R. Cronham, contains some of the same numbers with the addition of several others, chosen by Nevins which are quite attractive. Both collections are published by Harold Flammer. For lighter moments are two numbers published by Mills Music, Inc., for Hammond and other electronic organs. The ever-popular "Carol of the Drum" is arranged as "The Little Drummer Boy" with words and music included, by Katherine Davis, Henry Onorati, and Harry Simeone. Then an easy arrangement of the favorite old English tune, "Greensleeves" which has been arranged by Eddie Layton, makes for good seasonal playing.

ORCHESTRA:

"Praise Ye the Lord of Hosts" from the "Christmas Oratorio" by St. Saens from Mills Music, Inc., and "Carol of the Drum" by Katherine K. Davis, from The B. F. Wood Music Co., are splendid arrangements for High School orchestras. The St. Saens number has been arranged by Edward B. Jurey, with optional two-part treble choir (SA), adding to its effectiveness. The appealing little "Carol of the Drum" is not difficult as arranged by Ray Wright.

CHORAL:

Christmas is a time for singing, and the publishers have choral music, both sacred and secular in great volume, in all kinds of arrangements and with a great deal of variety. For SATB from the Jack Spratt Music Co. is a quaint modal folk carol (American) called "The Babe of Bethlehem," arranged by Edward Noble. Accompaniment is for piano or organ. Also for SATB is the lovely old French carol, "Masters in This Hall" arranged by Leland Forsblad for a cappella singing, from the Summy-Birchard Company. For the Volkwein Choral Series, Olive Dungan has written a tender lullaby, "I Like to Dream," to a text by Ruth Enck Engle. There is accompaniment for piano or organ. Don Malin has compiled and arranged two separate collections of carols called "Christmas Carols for Young Voices." One is for two-part boy's (TB) with 11 carols, the other is for unison or two-part girl's, and contains 15 carols, both collections have piano accompaniment. They are varied and interesting, most of them familiar traditional carols, a few less well known, all singable.

A very impressive and joyous Christmas hymn from "Geistliche Lieder" (Magdeburg, 1540) translated by Catherine Winkworth, is "Rejoice, Rejoice, Ye Christians" for TTBB a cappella by Leonhard Schröter (1540-1602). This 16th century composer was cantor of the cathedral at Magdeburg in 1564, and his chief contribution was his "Hymni Sacri" in 1587, consisting of Latin hymns which had been received into the Lutheran church service. Don Malin has made this arrangement, which is straightforward and singable. The above three numbers are from the B. F. Wood Music Company.

From the H. W. Gray Company are several very outstanding carol anthems. "Noel" by Marguerite Havey is for SATB and organ accompaniment with Handbells. It may be used without the Handbells, but with their ever-increasing popularity and effectiveness, this number is greatly enhanced. Christmas music would not seem fitting without one of Clarence Dickinson's lovely numbers. Perhaps one of the greatest favorites is the old Dutch lullaby, "Sleep, My Jesus, Sleep" with its melodious accompaniment and simple harmonies. This copy is for SSA, although it is available in just about any choral arrangement one could want—SATB, SA and SAB—as well as for organ and harp solo arrangements. Two very uniquely interesting numbers are "The Shepherd's Watch" for SATB a cappella by Godfrey Ridout and "Joseph's Dream" for

(Continued on page 13)

HAROLD CONE

PIANIST



Harold Cone has recently appeared as soloist with the following orchestras: the Philharmonia and Royal Philharmonic orchestras of London, the Paris Conservatoire Orchestra, Madrid Philharmonic and Tokyo Philharmonic, as well as many other orchestras of Spain, Japan, Korea, Turkey, Mexico, Brazil and Argentina.

About to leave on his second South American tour, Mr. Cone will return to make his sixth appearance as soloist at the Lewisohn Stadium summer orchestral concerts in New York City.

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

New York Herald-Tribune

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortes and all the shades between are his."

New York Herald-Tribune

NEW YORK TIMES
NOV. 14, 1955

CONE, PIANIST, HEARD

Musician With Strong Ideas
Offers Town Hall Recital

Harold Cone, who gave a piano recital yesterday afternoon in Town Hall, is a man with strong ideas about the music he plays.

NEW YORK TIMES
JULY 16, 1959

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's
Work With Wallenstein
Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

Music Reviews (Contd.)

voices in unison by William Portwood Erwin, with simple piano or organ accompaniment. "The Shepherd's Watch" is the story as told by Ben Ezra, of the monotony of the shepherd's life, until that night when they saw "the heav'ns spring aflame." "Joseph's Dream" sounds quite Early-American folk-song like, both in text and music. It is a paraphrased version of the Christmas story told in such simple language, with the music perfectly adapted to the text.

Very bright and sparkling is the anthem by Everett Titcomb, "Unto Us a Child Is Born" for SATB and optional Youth Choir. The composer has adapted the text from various sources, and has skillfully interwoven phrases from The Gregorian Introit for Christmas, the Gregorian "Ave Maria" and finally, "Adeste Fidelis." There is accompaniment for organ.

Very delicate and lovely is "The Song of Mary" by Carl August Fischer, edited and arranged by Robert Chambers, for SATB and piano accompaniment. It begins with a soprano solo over a four-part hummed background which moves smoothly into the four-part choral section with melody in the soprano part. "Choral Fanfare for Christmas" by Ron Nelson is a rousing anthem for TTBB or SATB, with three trumpets and three trombones. "Glory to God" by Paul Tschernokoff has been arranged for SSAATTBB by Walter Ehret, with English text by Harold Heiberg. It serves a dual purpose with the two sets of words which make it suitable not only for Christmas but also for general use. It is a brilliant anthem, and is to be sung a cappella. These are all published by Boosey & Hawkes.

Jean Pasquet has made a very effective setting of the traditional carol, "The Snow Lay on the Ground" for SATB with piano accompaniment. He has used a Norwegian folk tune which has been harmonized simply. For the Matthew Lundquist Choral Series, "Gentle Mary and Her Child" has been arranged for a cappella choir by Matthew Lundquist, set to a Finnish Folk Melody, and very charmingly written. Both carols are from the Elkan-Vogel Company.

Three carols from the Harold Flammer Co., which offer something just a little different in the way of accompaniment: The exuberant Ukrainian "Carol of the Bells" by Mykola Leontovich achieves a special interest in its arrangement for SAB and Handbells or piano accompaniment, made by Alinda B. Couper. It may also be sung a cappella if desired. For SSA, a very different sort of carol, is "In the Inn" by Leigh McBradd, arranged for treble

voices by Charles Lowden. It is a Cassco Carol, and suggestion is made that the opening theme be played on a Recorder, Oboe, or English horn. There is a simple piano accompaniment. A fine setting of "Picardy" ("Let All Mortal Flesh Keep Silence") in Festival arrangement for SATB, Handbells, and organ has been made by Alinda B. Couper.

From the School Choral Music Series published by Presser Co., comes such a delightful a cappella number, "Come Now, Happy Shepherds" (Allon, Gay Bergeres) by Guillaume Costeley (1531-1606) arranged for SATB by Nick Rossi. This 16th century composer who was Irish and whose name was William Costello, lived in France for many years of his life, and wrote many chansons. He was organist to Charles IX and Henry II. Both French and English versions are furnished. From the Choir Loft Choral Series, also from Presser Co., are several very grateful carol anthems, suited to the average choir and yet challenging. "Infant So Lowly," for SATB and a flowing piano accompaniment, is a French Carol edited and arranged by Walter Ehret. Also for SATB but for a cappella singing is the tender anthem, "Twas on a Quiet Starry Night" by John H. Duddy, with melody that sounds like a traditional carol. Very joyful in spirit is the anthem by Gaston Allaire, "Noel! Noel! Noel!" There is organ accompaniment.

"Sing Ye Praise to the New Born King" by Jack Dane Litten (who also wrote the words) is a fine opening number for a program, and might be effectively sung antiphonally. The opening phrases are sung "Noé" which is dialect for "Noel!" Philip Gordon has made a beautiful setting of an old 15th Century English carol, "Gloria, Tibi, Domine," written in easy flowing style. There is optional organ or piano accompaniment, and it is scored for four-part mixed voices. These two are publications of Skidmore Music Company.

Elliott Forbes has set the mood for the Christmas season with his setting of "Five French Noels" for SATB, four-part with the exception of the fifth one which is six-part mixed voices. They are to be sung by a cappella, and the arranger has translated and harmonized these unusual traditional French Noels, and has given most interesting highlights concerning their origin and use. This collection is from the Harvard-Radcliffe Choral Music published by G. Schirmer Inc.

One does not hear this Irish traditional tune often, and the setting is for TTBB a cappella; male choruses will enjoy "Ivy and Holly" from the Irish tune, "O'Carolan's Lament"

which has been arranged by E. J. Moeran. It opens with a short tenor solo, which continues after a brief choral part, with solo continued over a few hummed measures, and closes with a brief choral wish for a "merry Christmas time, and a happy New Year's Day." It is quite brief, and most appealing. It is from J. Curwen & Sons, Ltd., whose agents are the G. Schirmer Co.

"Carol of the New Prince" by Carl Sitton is a lively bright number, based freely on a tune by the English composer, John Ireland, with text by Robert Southwell, young 16th century English martyr. There is piano accompaniment, and the music is perfectly suited to the text, punctuated with frequent happy "Nowells," and "Sing Nowell." A short but poignantly beautiful "Cradle Song" by Nancy Loring (who also wrote the words) is for SSA with piano accompaniment. It presents the picture of Mary as she sits quietly by the cradle guarding the sleeping Jesus, and weeping as she gently rocks the child. Katherine K. Davis has made the choral arrangement. These anthems are published by Galaxy Music Corporation. From Elkin & Company, whose agents are the Galaxy Music Corp., is a very big anthem for Advent. The text is the books of Luke and Revelations, based on the prophecies and their fulfillment, and it is called "There Shall Be Signs in the Sun" by F. W. Wadely. It is for four-part mixed choir, and is in a very majestic style. This is from the Elkin Anthem Series, edited by Sir Thomas Armstrong.

The Plymouth Choral Series offers several excellent carol arrangements for SATB based on folk songs. They are "Holly Carol," the traditional old English carol that is so lovely, arranged by Robert Wentworth; "The Seven Joys of Mary" arranged by Noble Cain, which is well known among carolers; a sort of swing version of the Negro Spiritual, "Rise Up, Shepherd, An' Foller!" as arranged by Karl Arthur Besch. They are from the Plymouth Music Company. Most unusual is the collection of eight carols from European countries, under the title "With Voices and Bells." Arthur C. Edwards has compiled and arranged them, for two-part treble voices (SA) and Bells with piano or autoharp accompaniment. English texts are provided by George Mitchell. "Glory to God" is an impressive a cappella anthem, with words and music by John Vincent. It is from Richard Hubler's Christmas Play, "The Hallow'd Time." Both of the above are publications of Mills Music.



Mrs. C. Arthur Bullock, NFMC President, is welcomed to Asheville by Vice-Mayer Frank M. Mulvaney. Mrs. Clifton J. Muir, NFMC Vice President, is at right.



Busiest couple at the board meeting were Mr. and Mrs. Maurice Henigman. Hinda was General Chairman and Maurice was "assistant to the general chairman." They even enlisted the aid of their daughter, Shirley, who came all the way from Liberty, South Carolina to assist with plans.



Rocking chair comfort for a happy National President. Mrs. Bullock rests momentarily at the Asheville Fall Session to enjoy her rocking chair—a gift from NCFMC—so new it is still unwrapped. She holds the flag set which the NCFMC gave her for Mr. Bullock.



Mrs. Harold Deal, President of North Carolina Federation, host group for Board Meeting, greets Mrs. Hazel Post Gillette, Chairman of the State and District Presidents Council. Looking on, left to right, are: Mrs. H. A. Lewis, Local Chairman, Mrs. I. K. Saltsman, Coordinator of Departmental Activities, Mrs. W. Glenn Morrison, President of South Atlantic District, which includes North Carolina.

Fall Board Meeting in Asheville



by Exie Burford

NORTH CAROLINA, the state "which has everything," and Asheville, the city in the "Land of the Sky," were the setting for the 1961 Fall Board Meeting of the National Federation of Music Clubs, in the Battery Park Hotel, August 18-23.

North Carolina is rich in history. The first English settlements in America were in North Carolina; the first white child of English parentage was born here; the Cherokees were in the state long before the Spanish and the English came. North Carolina is rich in industry, producing more than half the cigarettes made in the United States. And North Carolina is rich in culture, including outdoor musical dramas depicting historical events which every grade school student should know. "The Lost Colony," a symphonic drama produced by Paul Green, can be seen at Manteo; in Cherokee, the outdoor musical drama "Unto These Hills," America's largest attended outdoor drama, re-enacts the struggle of the Cherokees to keep their mountain homeland. This summer a second drama, "Honey in the Rock," opened in nearby West Virginia; the production is the result of the co-ordination of the music of Dr. Jack Frederick Kilpatrick and Dr. Kermit Hunter, the team which received a citation from NFMC at the Convention in Kansas City.

This then was the setting. Mrs. Maurice Honigman of Gastonia was chosen General Chairman, and she proved her reputation as a devoted, loyal, and tireless worker. Mrs. H. A. Lewis was the efficient and gracious local chairman. Hosts for the session were the North Carolina Federation of Music Clubs, Mrs. Harold G. Deal, President; Asheville Music Club, Mrs. W. Burr Allen, President; and Tran-

sylvania Music Camp, Dr. James Christian Pfohl, Chairman. Mrs. Frank A. Vought, Southeastern Regional Vice President, and Mrs. Glenn W. Morrison, South Atlantic District President, were Honorary Chairmen.

The talent, as outlined in the Summer issue of *Showcase*, was excellent and well received. The eminent pianist, Harold Cone, included in his concert one of his original compositions "Fantasy Variations on Davie Crockett." Hinda Honigman Scholarship winner John Paul Galligan, 12-year-old violoncellist, interpreted works of Marcella, Franck, Chopin. Donald Read, 16-year-old pianist and recipient of NFMC Harry Salter grant for study at Juilliard, played the Beethoven "Sonata in D Minor, Opus 31, No. 2" and Chopin's "Etude in A Flat, Opus 25, No. 1." Jeanne Grealish, mezzo-soprano who came up through the Junior Festivals, gave a musical program of Mozart, Brahms, Saint-Saens, Eaton, and Barber. Walter Carringer, tenor and 1956 Anne M. Gannett Scholarship Winner, sang works of Schumann, Debussy, Douglas Moore, Richard Cumming. Sharing the spotlight with the otherwise all-North Carolina performers was Nora Snornieks, Latvian pianist, who included "Variations on a Latvian Tune" by Wihtol among her selections.

Decorations for the social functions were carefully planned for the enjoyment of all, and gifts were distributed as if it were "Christmas." The National President received everything from an American Heritage bedspread to a rocking chair, so that she can return to North Carolina and "rock" when she retires. Board Members, National Chairmen, and guests all received many exciting gifts, too numerous to mention. This was an outstanding Board Meeting in hospitality, planning, and in the success of both business and social events—a triumph for those who planned and those who attended.

Business of the Federation

At an early session of the Board of Directors and the Council of State and District Presidents, the NFMC voted a contribution to the Nell Keaton Cook Scholarship of the Oklahoma Federation of Music Clubs. The scholarship is named for the late Mrs. William Jones Cook of Oklahoma who served so efficiently in various capacities of both the State and National Federation. At the closing session, the Board of Directors voted to delete the classification of Chamber Music from the Young Artist Auditions. The group also voted to increase the amount of the award for the Young Artist winners from \$1,000 to \$1,500. This will become effective in 1963.

Another recommendation, presented and carried, was that scholarships and awards be "in honor of" or "in memory of" a named person and may "carry the name of the donor who gives at least \$500 a year for such an award." A recommendation from the Young Artist Presentation committee, Mrs. Vernon L. Venman, Chairman, said that a new rule should be added to the Young Artist bulletin, namely, "A Young Artist already launched on a national career under professional management is not eligible to compete, since the purpose of these Auditions is to select Young Artists now ready for a concert career." This was discussed and referred to the Executive committee for final decision.

The NFMC made a monetary contribution to the MacDowell Colony in honor of the 100th anniversary of Edward MacDowell's birth. It was announced that the second Edward MacDowell award had been presented to Aaron Copland, the American pianist and composer. Mrs. Mina Hoffman, Past President of the Massachusetts Federation, represented the NFMC at the celebration, Mrs. Bullock said.

Season registration for the 1963 Biennial Convention in Pittsburgh was

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set at \$15, including the Pittsburgh Symphony ticket.

At an early session the NFMC sent greetings to Mrs. J. Kenneth Pfohl of Winston-Salem, former NFMC Chaplain and Past President of the North Carolina Federation of Music Clubs, who was ill and not able to attend the board meeting.

The Board accepted the invitation of the Idaho Federation of Music Clubs to hold the 1962 fall session in Boise. The meeting will be held in early September, Mrs. Bullock said.

Appointments

Chairman of Investments, Mrs. Robert W. Roberts.

Chairman of Citations, Mrs. Floyd W. Stewart.

Advisory Committee for National Senior Club Rating: Mrs. Harry Shonts, Chairman; Mrs. E. L. Summers; Mrs. C. Henry Jaxtheimer; Mrs. Hazel Post Gillette, Adviser.

Junior Festival Administrative Committee: Mrs. Rutherford Hoppe, Chairman; Mrs. John H. Abild; Mrs. James A. Alexander; Mr. William L. Gillock; Mrs. Doris Allbee Humphrey.

National Executive Auditions Committee: Mrs. Naomi Reynolds, Chairman; Mrs. Alma Clark; Mrs. Floride Cox Dean; Mrs. Ada Honderick; Mrs. Vernon L. Venman; Mrs. Lewis E. Young.

Legislative Action Committee (authorized appointment by chairman): Mary Howe, Mrs. Blant Burford, Miss Christine Church, Mrs. Frank W. Coolidge, Mrs. Maurice Honigman, Mrs. Warren Knox, Mrs. Robert F. Skutch.

Member of Publications Committee: Mrs. James Allen Young.

North Carolina Composers

Day by day and hour by hour, members were made to realize the wealth of talent among North Carolina members, for at least six compositions or graces were written or sung by North Carolina people. On Saturday, the opening day, the Asheville Music Club presented a trio, directed by John Bridges, singing the musical setting of the Federation Collect. This setting by Mrs. Gertrude M. Rohrer of Pennsylvania is dedicated to Mrs. Bullock. Saturday evening a musical blessing, "Commune With Us," with words and music by Mrs. Harold Eaton of Burlington, was sung by a Girls' Ensemble from Weaverville. (Mrs. Eaton's composition, "Hallowed Spring," was sung at the 1961 KC Convention.)

Mrs. Irene Foreman Williams of Montreat, North Carolina, wrote the words for the National Federation Hymn and, at the Monday "Evening in Carolina" banquet, Mrs. Williams said with charming simplicity "I was

asked to write the words, and I did"! Federation members and visitors also heard the composition, "A Simple Grace," composed by Laura Howell Norden of Wilmington, sung by a quartette from the Asheville Music Club, directed by John Bridges. Also heard on Monday evening was the composition, "Dream, Lovely Tree," written by Mrs. Eaton, and sung by Jeanne Grealish, mezzo-contralto.

Tuesday evening's dinner began with Mrs. Crosby Adams' "Grace" sung by Mrs. John Cone of Winston-Salem. Mrs. Adams was a member of the NFMC, and a prominent educator and composer who lived in Montreat.

Mrs. L. L. Browning read an invocation by Mrs. J. Kenneth Pfohl, Past National Chaplain of the NFMC.

President's Report

The purpose of this 1961 Fall Session is to formulate and motivate Federation objectives for this 1961-63 biennium.

Consequently, this allotted time will be given over to reflection on objectives, rather than the traditional review of Presidential activities during the few intervening months between the last reporting period, April at Convention, and now. Those activities will be reported at the 1962 Fall Session. However, many of those may be interpreted from the numerous comments and discussions projected or reported elsewhere during this Session.

First of all, may your President, speaking personally and for the membership, again, publicly extend a hearty welcome to the newcomers in our official family. And express profound gratitude to all of you for your masterful and effective leadership in furthering the achievements and noble value of the Federation. We wish, also, to sincerely thank you for your loyalty, cooperation, confidence, understanding, and encouragement throughout these "tremendous times."

Colleagues, we have just safely crossed the threshold of a great milestone in our Federation's 63 years of significant history. That milestone included updating and reorganizing methods for servicing our membership and the musical development of our Nation. Many phases were involved. Among them: establishing a new Headquarters more nearly in the center of the Nation, adequately equipping and furnishing it, engaging and orienting a complete new staff—numbering seven—of experienced, trained experts. It included putting into effect new updated Bylaws and a new dues schedule which more nearly matched the present economic scale; and also updating channels for music activities and service in this present great international age.

Past the crossing of that threshold we, together, pause to re-evaluate our sense of direction.

We revere our Federation's glorious heritage; realize anew our trusteeship; and conscientiously chart its enrichment for our successors.

What do we see beyond the threshold? Not the need for resting on laurels of 63 years of significant achievements; nor the expansive pasture land void of thorns, stony pathways, challenges; nor inviting featherbeds for snoozing in apathetic disregard for musical needs and opportunities.

Instead we see the vista of a great international nuclear age where the success of both the NFMC and the United States has been so great, that new problems loom, and for their solutions new and greater struggles are required. We see many phases in razor edge crisis.

The NFMC pasture land—is it fertile and green? Yes, gloriously so, and bearing a bountiful harvest of musical advancement in many spots. But there are arid spots, submarginal areas. And these spots blemish the beauty of the land, malign its musical greatness and overcast the cultural image of the Nation.

This clarions our Objective—A Greater Musical America! It re-echoes in this stupendous international age; and thrusts upon our NFMC a far greater role in developing the Nation's musical status and assuming responsibility for projecting, in reality, the Nation's widespread cultural maturity in the eyes of, not alone our own countrymen, but before all Nations.

How can we rally to that call? May we pivot our activities around these goalposts consigned to a Greater Musical America:

- Increasing membership by 25%
- Augmenting the value of NFMC activities by 25%
- Improving the welfare for good music by 25%
- Increasing "Music Fans" by 25%

In analyzing the activities of departments and committees, we find every one of these directly associated with at least one of those goalposts; and portraying vast possibilities.

At the threshold of this milestone in history, let's re-evaluate our basic interest, the art of music—the part it plays in our own daily lives and that of our fellowmen. Is it not aptly voiced by Allen C. Inman in his writing, *I Am Music*? "A long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of all men and on their tongues,

in all lands and among all peoples; The ignorant and unlettered know me, not less than the rich and learned. For I speak to all men, in a language that all understand. Even the deaf hear me, if they but listen to the voices of their own souls. I am the food of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men. I am *Music!*"

The business and art of living must go hand in hand. We have, and must analyze and squarely face present-day needs, interests, and possibilities; we must devise practical ways and means to hurdle challenges; and we must maintain a sense of direction in the attainment of our goals.

What are some of the *Credits* of NFMFC? As we state a few realized from this vantage point, we bounce the "Why" and "How" to you for gratification.

NFMC CREDITS—a few listed with disregard for rank.

- Recognized with respect as largest nation-wide cultural organization and specially cited by The National Music Council.

- NFMC Headquarters commendably situated, furnished, equipped, and staffed.

- Projects intelligently updated and coordinated under masterful effective direction for present-day world situation.

- Bylaws and Standing Rules adequately updated.

- Dues schedule partially updated.

- Impressive list of up-to-date publications available for servicing membership needs and interests.

- Increased membership in the Junior, Individual, Associate Organizations, PPA, and Cradle Roll classifications; and membership established in Puerto Rico, Hawaii, and Alaska.

- Commendable nation-wide success in sponsorship of National Music Week, Parade of American Music, and Crusade for Strings.

- Extensive and expanding Scholarship and Award program.

- Considerable increase in the Foundation for the Advancement of Music and Young Artist Reserve-Prize Funds.

- The two Magazines highly regarded by both subscribers and viewers; and circulation increasing.

- NFMC Official Days scheduled at more Summer Music Centers

- Implementation in promotion of American Music, International Music Relations, Legislation, Audio-Visual, Music in Hospitals, and Folk Music Research.

- Augmentation of Public Relations and strengthening ties between local, state, and national activities.

- Edward MacDowell, America's serious and second musician elected to the Hall of Fame.

Many more might be added. And our gratitude is boundless for these Credits.

We have in the U.S. the freedom, the vision, the will, and the power to go forward. And the musical climate is healthy. The 1961 edition of *Concert Music USA*, just released, states:

- The field of American concert music has grown 44% faster than the total economy during the past 20 years.

- More than half of all the symphony orchestras in the world are in the United States.

- More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers.

- Americans spend more money for the purchase of recordings of concert music and high fidelity equipment than they do on all spectator sports.

- Sales of musical instruments, accessories, and sheet music have increased more than 500% in two decades.

- There are 754 opera-producing groups in the United States.

- There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

And to quote John Edwards, President of the American Symphony Orchestra League: "The last decades have witnessed a revolutionary growth in the performance and the appreciation of good music. The concept of the United States as a country without culture is completely outmoded, for we have only scratched the surface. Those who are working in this field in any capacity can feel that they are participating in one of the important tasks that we face as a nation—to bring to fullest fruition our cultural resources."

Again the President beckons your dedicated, superb efforts in behalf of the Objective of this Administration, "A Greater Musical America"; and for this biennium via the goalposts of:

- Increased membership by 25%

- Augmented value given activities by 25%

- Improved welfare for good music by 25%

- Increased number of "Music Fans" by 25%

May the resounding words of Walt Whitman grace purposefulness in our efforts:

"Fresh come, to a new world, indeed, yet long prepared"

I see the genius of the modern, child of the real and ideal

Clearing the ground for broad humanity, the true America, heir to the past so grand,

To build a grander future."

Vice President

Visits to 11 musical organizations in Greater Miami and in the state of Florida were made by Mrs. Clifton J. Muir, Vice-President of the NFMFC—these following the Kansas City convention, she said. A congratulatory telegram was sent to each State President. And, since she is a member of the reading committee and Chairman of the Budget committee, much letter-writing and reading are necessary, she noted.

Mrs. Muir represented Mrs. Bullock at the National Music Camp for its annual Federation Week-End at Interlochen, Michigan, and was the speaker for the luncheon. She carried greetings from the NFMFC to the meeting of the Board of Directors of the Michigan Federation and will be in attendance at Federation Week-End at Oglebay Opera Workshop in Wheeling, West Virginia, following the Fall Board Meeting.

Mrs. Muir said there is no greater service than the cause of music and noted that "what our Federation is tomorrow is what we make of it today."

Central Vice President

Mrs. Charles Pardee, Vice President in charge of the Central Region has been busier than the proverbial "bee," finalizing the post-convention details of the meeting in Kansas City in April, of which she was General Chairman. Mrs. Pardee also has been assigned recently to Chairman of the Office Committee.

Mrs. Pardee noted that it is a time for evaluation of our organization's over-all purpose and program in the light of world conditions. The Federation must carry through effectively the far-reaching, many-faceted plan of work, she said, in order to maintain our position of cultural leadership in America and abroad.

She urged states to encourage our talented young musicians and to carry forward our Extension program by personal contact with musicians of smaller communities, assisting them to organize and federate music study courses, instrumental ensembles, choruses, and any other musical groups in which there is an interest.

Mrs. Pardee said that Central Region furnished the majority of the 36 performing groups for the convention in Kansas City, thus justifying the advance publicity that the convention was to be a Showcase of midwestern



At President's Council luncheon Saturday are Mrs. Bullock, center. Mrs. Fredrik Marin, Chairman, Evaluation and Orientation, left, and Mrs. Paul Moss, Chairman of Leadership Training, both of whom spoke at the luncheon. Right are Mrs. H. E. Miller, Secretary-Treasurer of Council, and Mrs. Thomas F. Kil Kelly, meal chairman for luncheon.



Mrs. Harry Shonts, center, Senior Club Rating Chairman, greets Frank West, who spoke on "Our Piedmont Youth Orchestra" at Saturday dinner. Mrs. Shonts was joined by NFMC's parliamentarian, Mrs. Arthur Wilkinson, left.



Meal Chairman for the "Cherokee Pow Wow" dinner Saturday evening, right, presents Mrs. Bullock with an appropriate headdress making her a NC Indian Princess and also giving her a "tomahawk"—perhaps to use on "unruly" Federation members. (Anyway, it was all in fun.) Mrs. Honigman is shown on the left.

A Song of Life

*I hear a song from the mountain top,
I hear a song from the plain,
I hear a song from the desert, far,
And I hear the forest's deep refrain.
I hear the song of the rivers
And the springs from which they flow,
I hear the song of the ocean
As it sounds the living word.
It is not a separate story
That each by himself has told,
But it is Life in all its glory
Given them all to unfold.*

(Written by Dr. W. Burr Allen and quoted by Mrs. Allen at the Fall Session in Asheville.)



Virginia House was dedicated at Transylvania Music Camp, and three happy people shown top to bottom in the photograph are: Mrs. Dean Dunwody, Roanoke; Mrs. Louis A. Dunlap, National Board Member from Virginia, and Mrs. Vernon L. Manuel, President of the VFMC.



The national president greets Donald Read, 16-year-old pianist, who performed following the Saturday evening dinner, which honored the Student and Junior Divisions. Donald is the recipient of the NFMC-Harry Salter Grant for study at Juilliard.



Perhaps the most appropriate gift which the NCFMC gave was the copy of the Holy Bible given to Mrs. Robert M. Fisher, Chaplain and Chairman of Sacred Music.

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talent, although groups from the three other regions were welcome to apply for a place on the program. Mrs. Pardee expressed appreciation to all those who, in any way, assisted with the convention.

Northeastern Vice President

Mrs. Gilbert Burrell, Vice President in charge of the Northeastern Region, said that since assuming office in late April she represented the Federation at Chautauqua, July 14-18, as official delegate. She noted that six states were represented and that each had an active part in the program. Mrs. E. D. Gibson, Ohio's president, was Chairman, with Ruth Burgess of New York serving as moderator for a panel discussion on Service through Community Music. Speakers included Mrs. Vernon L. Venman; Josephine Antoine, voice coach from Julliard; Henry Janiec, opera coach; and Mrs. Burrell. The opera, "The Mikado" was heard; and the orchestra, conducted by Dr. Walter Hendl, presented our 1961 Young Artist winner, William Alton, pianist.

Mrs. Burrell also was in Pittsburgh for the first planning session of the 1963 National Convention, and she attended Federation Week-End at Interlochen.

Southeastern Vice President

Mrs. Frank Vought, Vice President in charge of the Southeastern Region, reported that she attended the state conventions of the South Carolina and Alabama Federations, in Spartanburg and Birmingham, respectively. She said that both Federations are enthusiastic and show much interest in Federation work. In Alabama she was privileged to install three new chartered PPA groups, a most unusual opportunity.

She said that this region placed second in the 1961 Parade of American music with 188 awards. Mrs. Vought submitted a detailed outline of work done by the various states within the region. She called attention to the project for the current year in Georgia for a well-planned composition contest for composers of that state and the unusual and unique annual Student convention held in South Carolina. Alabama has furnished musical instruments for Kilby prison, Mrs. Vought said.

Western Vice President

Mrs. Eli Weston, Vice President in charge of Western Region, reported that:

1. The states are taking more of an interest in organizational problems. More real effort is being expended to

establish a working relation between Project Chairman and the Club itself.

2. There is more interest shown in orientation on membership levels.

3. Newspaper contacts are easier to make because a better approach is made to the papers. The clubs are more conscious of the problems involved and are trying to effect wise and consistent public relations.

4. Many of the states are making down-to-earth plans to assist the schools and colleges.

5. The Western states are presenting Young Artists to a greater degree. They are engaging them to appear with their symphonies, which is certainly a step forward for all concerned. Many of these orchestras are in the development stage and are College-Community orchestras or are Civic Symphonies struggling both for financial security and for ideas for variety in program, that will fit a limited budget. The Young Artist benefits by the experience and certainly the orchestra is stimulated by such capable and new, fresh talent.

Historian

Some of the following NFMC history highlights, compiled by Mrs. A. A. Coult, Historian, were presented in Asheville and also included in the 1961-1962 President's Manual. They are printed here because of their great significance.

- The tune, "Cologne," which we use for the Federation Hymn, is dated 1623. This tune was especially arranged for the Singing Biennial in Chicago (April 18-25, 1927) by Peter C. Lutkin of Northwestern University. Words to the hymn were written by Irena Foreman Williams.
- First Biennial Convention held in 1899, May 3-7, in St. Louis. (The 1898 meeting in Chicago was the organizational meeting, you recall.)
- First Junior Music Club to federate was sponsored by the Beethoven Club of Memphis, Tennessee.
- The first American composition award was given by NFMC in 1909.
- A total of 21 state Federations were organized in 1915 and 1916. 21 additional states federated in 1919.
- First National Music Week held and sponsored by NFMC in 1924.
- In 1927 the National Council of State and District Presidents organized.
- In 1934, Student division created.
- In 1938 first national engraved charter of the Past Presidents Assembly was issued by Mrs. A.A. Coult, who designed the charter.
- In 1941-46 the National War Service Committee was started. Over \$100,000 raised and more than

\$2,500,000 articles of musical equipment, records, and music were distributed. Mrs. Ada Holding Miller was the chairman.

- In 1948 Mrs. Guy Patterson Gannett, President, received the first check to the Foundation Fund—check for \$10,000 presented by Mrs. Miller, chairman of War Service Fund.
- In 1948 the "Hymn-of-the-Month" was inaugurated by Mrs. Royden J. Keith, President.
- Mrs. Charles Pascoe compiled the "Handbook" in 1949.
- First President's Manual compiled by Mrs. Ronald Dougan, coordinator, 1950.
- Student Division Handbook compiled by Mrs. Floride Cox Dean in 1952.
- Parade of American Music originated by Mrs. Ada Holding Miller in 1955.
- "Crusade for Strings" created by Mrs. Ronald Dougan, 1956.
- Orientation Brochure compiled by Mrs. R. E. Wendland, in 1958.
- NFMC assumed sole sponsorship of National Music Week, 1958.
- Gala opening of new headquarters in Chicago, January 21, 1960.
- Puerto Rico was accepted into membership at the 1961 Convention.

The past record showed splendid achievements. The present record is showing outstanding accomplishments, and the future will show perfect attainment of our goal if members will continue to give of their time, effort, and money to the great cause of music, said Mrs. Coult.

Coordinator

The State Presidents' Manual for 1961-63 was a concrete example of the work and compiling done by the Coordinator of Departmental Activities, Mrs. I. K. Saltsman of Ohio. It is among the most complete and the most informative of all the manuals.

Extra copies of the manual, both bound and unbound, are available, she announced (the bound at Headquarters, unbound from her). The bound volume is priced at \$2.50 and the unbound at \$2.00. She urged that when they retire from office, State Presidents, National Officers, Board Members, and National Chairmen should give the manual to their successor in office until the next manual is issued.

Parliamentarian

Mrs. Arthur Wilkinson, Parliamentarian, in her presentation gave many helpful hints. She suggested that one should write motions and not throw them away until that motion has been acted upon. "They are your pro-

tection," she said to the NFMC members. She also said that it is incorrect to say "Madam President, I'd like to make a motion"; instead, say, "Madam President, I move that . . ."

Chaplain

Mrs. Robert M. Fisher, Chaplain of the NFMC, in addition to giving invocations and conducting Memorial moments, has assisted State Federations and individual clubs by providing prayers for various occasions to supplement those collected and written by Mrs. J. Kenneth Pfohl.

Mrs. Fisher said that these prayers are not meant to take the place of the beautiful Collects which we have for each division and which should be used as often as possible by the organization. It is hoped, she said, that many more clubs will use the Hymn-of-the-Month and the NFMC Hymn.

Mrs. Fisher paid special tribute to Mrs. J. Kenneth Pfohl, who has been active in her state and the National Federation in the field of sacred music over a period of years, serving as National Chairman of Hymnology, Hymn-of-the-Month, and the first Chaplain of NFMC. Unfortunately, Mrs. Pfohl was ill and not able to attend the meeting.

Sacred Music

According to material given to Mrs. Robert M. Fisher by Mrs. A. A. Coult, Historian, hymn study had its beginning in the Junior division. In 1925, Mrs. Fisher said, Mrs. Lee Umberger of Wytheville, Virginia, began competitive hymn playing with six children in her own club as participants. The next year 100 children under 14 years of age learned to play five hymns. Thus inspired, the Virginia Federation adopted the plan. After Virginia reported this to the NFMC, there was great interest, Mrs. Fisher noted, and Mrs. Umberger was appointed National Chairman of Hymn-Playing contests. Mrs. J. Kenneth Pfohl of Winston-Salem, North Carolina, served as National Chairman of Hymn Study.

Purpose of the Hymn-of-the-Month project is to acquaint our members with the great hymns of the church and to encourage the singing of these hymns by as many people as possible. The Hymns-of-the-Month, stories and music, are published in booklet form by Mrs. Lynn Rohrbaugh and her husband; these booklets are available from Headquarters at 25¢ each, 15 or more, each 15¢.

The Chairman said there is a great need in the nation and in communities for encouragement of hymn festivals, choir festivals, choir clinics, and programs of sacred music.

Leadership Training

At the luncheon meeting Saturday noon Mrs. Paul Moss spoke on Leadership Training, noting that members should follow the leader and that the leader must be informed. She urged each state to have a school of instruction for incoming Chairmen. She also suggested that each Chairman should be responsible to the Superior Chairman—local to district (within the state), district to state, and state to national, in order named. "Study to make yourself a leader to be followed," she admonished.

Evaluation

Mrs. Fredrik Marin spoke on Evaluation, saying that sometimes it is necessary to "change your projects" for growth—discard something old and try something new—spend your spare time with someone from another state to exchange ideas.

At the afternoon session, Mr. Frank Mulvaney, Vice-Mayor of Asheville welcomed NFMC members to the meeting.

Piedmont Orchestra

Mr. Frank West commended the NFMC for seeing the great need for an energetic Crusade for Strings program and doing something about it. A large percent of our population, he said, confuses entertainment with good music, so we need to be concerned about values in our nation. It takes a great deal of time to teach or learn the technical and fundamental aspects of the art, he reminded the members. The Piedmont Orchestra, which he directs, had 86 players in 1960, with some coming as far as 60 miles for rehearsal. The Piedmont Youth Orchestra is affiliated with the Charlotte Symphony Orchestra, said Mr. West, who is on the faculty of Davidson College. He spoke at the dinner Saturday evening honoring the Student and Junior divisions.

UN Representative

Mrs. Edwin Sullivan, NFMC representative to the United Nations, said the President's proclamation, prayers by eminent churchmen representing three faiths, and plans of 50 Governors and 6,000 mayors will be expected to awaken the American people to the importance of the United Nations in world affairs. Mrs. Sullivan further said that all of us should feel the urgency in combatting "near truths" and "half truths" that are currently being disseminated concerning the United Nations. The UN is our best hope, she said, for international order and peace. She announced that Ambassador Stevenson, who is charged

with the responsibility of factually informing the nation on the affairs of the UN and the United States' position and policy, will be heard in the fall in alternate week half-hour ABC programs about the UN. She reported that UN kits are available without charge for UN Day and should be ordered from her.

Sunday at Transylvania

The 25-year history of Transylvania Music Camp is written in the enriched lives of the hundreds of boys and girls who have enjoyed a "Vacation with a Purpose" at Transylvania. Here, for six weeks, more than 200 talented boys and girls are assembled each season to improve their musicianship and to have a good time doing it. They are truly dedicated to music, and their reward comes in beautifully presented concerts with outstanding guest artists and conductors, attended by appreciative crowds. The Brevard Festival season follows the close of the Camp season—and so on Sunday, August 20, those attending the Fall Session went by chartered bus to Brevard and the Music Camp to "see for ourselves" the happy, talented young people who make up the camp personnel and to hear of future plans for the ever-expanding program.

The church service featuring the finest of Moravian Music was a delight and very heartwarming. The Brevard Festival Brass Ensemble, Robert Hause, conductor; the Brevard Festival Sinfonietta, Dr. James Christian Pfohl, conductor, featuring Mary Ann King and Beverly Wolff, sopranos; and the Brevard Choral Ensemble, trained by Elwood Keister and William Clarke, all presented portions of the program.

The Federation group was especially pleased to hear the choral ensemble sing the composition, "I Will Have Faith" written by Mrs. J. Kenneth Pfohl, one of our most beloved members, who was critically ill and could not attend the Board Meeting. (She is the mother of Dr. James Christian Pfohl, Founder and Director of the Camp.) We were also privileged to hear Dr. Pfohl's arrangement of "Hosanna" by Christian Gregor and his arrangement of "We Shall Rise to Life Eternal," composed by Ignatius LaTrobe. The entire program was presented in recognition and appreciation of the inspired contribution of Mrs. J. Kenneth Pfohl to the development and interpretation of sacred music, especially the music of the Moravian Church. Bishop Herbert Spaugh assisted with the service.

Following lunch Dr. Pfohl served as moderator for a panel discussion on "What Makes Transylvania Hum"



Dr. James Christian Pfohl, founder and director of Transylvania Music Camp, left, takes pleasure in showing chart of Growth and new planning to Mrs. Bullock, center, and to Paul C. Thomas, Spartanburg, South Carolina, Chairman of Board of Trustees of Transylvania. Mrs. Deal, Mrs. Roberts, and Mrs. Vought are also members of the Board.



Panel members at Transylvania who spoke on "What Makes Transylvania Hum" are shown above. Seated, Beverly Wolff; Dr. Pfohl, and Mrs. William Searcy, a member of Board of Trustees. Standing, left to right, Robert Hause, Jacksonville symphony member; John Poteat, member of Board of Trustees; Marvin McDonald, also a trustee at Transylvania Hum" are shown above. Seated, Beverly Foundation; and Emil Raab, concertmaster of Transylvania Symphony Orchestra.



William Alton, 1961 winner in Piano of the Young Artist Auditions, and Mrs. Vernon L. Venman, Artist Presentation Chairman, chat. Mr. Alton was one of the soloists for the Sunday afternoon concert at Transylvania Music Camp, which was celebrating its 25th anniversary.



Enjoying punch in Hinda Honigman library served by Mrs. Honigman are Phyllis Latons Hanson, Mrs. Ernest Nelson, Mrs. A. A. Coult, NFMC historian, and Mrs. Paul C. Thomas, wife of the Chairman of the Transylvania Board of Trustees.



Rey De La Torre, classic guitarist, shared honors with William Alton for the Sunday afternoon concert at Transylvania Music Camp.



Lunch is served at Transylvania Music Camp! Mrs. Louise Workman is shown handing a plate to Walter Kramer, husband of Dr. Merle Montgomery. Next to Mrs. Workman is Mrs. Blant Burford, Public Relations Director of NFMC. On the extreme left is our National President, Mrs. Bullock; and, next to her, is Mrs. Ronald A. Dougan, immediate NFMC Past President and Chairman of American Music Department. Mr. Kramer has been a member of the Board of ASCAP for 25 years and has more than 300 published compositions to his credit.



Mrs. W. Burr Allen, President of the Asheville Music Club, one of the hosts for the Board Meeting, and Mrs. Ronald A. Dougan admire the Heritage bedspread given by the NCFMC to the National President.



Seven Summer Scholarship Chairmen presented the results of this summer's camp sessions: Included were Mrs. Brooks B. Evans, left, Oglebay Opera Workshop; Mrs. Rutherford Hoppe, Stephen Foster Camp; Mrs. Louise Workman, Transylvania; Mrs. Lewis Young, Chautauqua; Mrs. Doris Allbee Humphrey, Kneisel Hall; Mrs. Hal Holt Peel, Sewanee; and Mrs. W. Clay Merideth, Aspen.



Members of the Southwest District, Central Region, were there—Mrs. Robert E. Menees, District President, extreme right seated, has Mrs. Charles Pardee, Central Regional Vice President on her right. Next is Mrs. Frank Freeto, treasurer, and Mrs. Harry A. Spradling, member-at-large from Missouri. Standing left to right are: Miss Florence Armstrong, President of the Kansas Federation; Miss E. Marie Burdette, Mrs. Hal McHaney, Dr. Hattie May Butterfield, and Mrs. Ardeis Myers, President of the Missouri Federation.



Mrs. Louise Workman, Parliamentarian of NCFMC, and Chairman of Federation Week-End at Transylvania, left, greets John Paul Galligan, the Hinda Honigman winner. Mrs. Honigman, founder of the Transylvania Week-End, is shown at the right.



And Pennsylvania was there—Mrs. Knerr, Mrs. Young, and Mrs. H. Leslie Sarles, State President, and seated, their most famous lady, Mrs. C. Arthur Bullock, in the rocking chair which was a gift from the NCFMC.



Federation members and guests enjoy fine food at Transylvania. Left to right: Bishop Herbert Spaught, Mrs. Harold Deal, President of NCFMC; Dr. Pfohl; Dr. Henry Bruinsma, Chairman of "Crusade for Strings"; and Mr. Emil Raab, dean of faculty and concertmaster of Symphony Orchestra at the camp.

and hum it does! The history of Brevard Music Center and Transylvania Music Camp has always been one of expanding horizons, Dr. Pfohl said. Through the years there have been tests and crises, successes and failures; but, he reminded his listeners, in every instance "we have emerged stronger and more united—and the future offers unlimited possibilities", he added. Emil Raab, Concertmaster, said that the six-week season had a faculty of 47 members and 32 staff and counsel members (one professional person for every two students), and that the faculty represents 16 states.

Mr. Paul C. Thomas of Spartanburg, President and Chairman of the Brevard Music Foundation, Inc. Board of Trustees, expressed appreciation to the many people and organizations who have made contributions to the Camp and provided funds for the continuation of the program. He noted that the Camp has received national recognition.

Mr. Robert Hause said that young musicians attending Transylvania have theory classes, organizational work, private lessons, and take part in small ensembles. He announced the exciting news that the Symphony Orchestra had been invited and would play Tuesday (August 22) at the White House. (The AP noted that President Kennedy said "the Symphony played 'Hail to the Chief' better than the Marine Corps Band.") Mr. Hause further said that the two choruses at Transylvania are very active. The Transylvania chorus has 60 members, and the Choral Ensemble, the smaller group, sings in some church in Brevard each Sunday. He also noted that faculty members sit in second chair positions rather than first chair so as to give the student help if necessary.

Miss Beverly Wolff, whom we heard sing at the church service, said she had been at Brevard for five years. She is a trustee of the Music Center. She is a singer, she said, but "I am also a musician, and I appreciate the facilities at the camp and the aid given to young musicians."

Mr. Marvin McDonald noted that a high artistic standard is constantly maintained at Transylvania and that to attend Brevard means a blessing, musically, mentally, and spiritually. Mr. McDonald is a member of the Board of Trustees at Transylvania and a member of the National Association of Concert Managers.

Mrs. William Searcy, also a member of the Board of Trustees, said that the young people had health, harmony, and happiness at the camp—the spirit of Transylvania.

Mr. John Poteat, President of the

Louisville Arts Association, declared that he was the "offbeat" of the panel, a business man, and Dr. Pfohl assured him that every musical piece had an "offbeat." He said that we need music in this "jittery" age. He noted that Brevard has a thoroughly capable faculty. He also said that private giving for public good is not new but is very necessary. He said that "personal" giving is important for the future of Transylvania.

Dr. Pfohl called attention to the chart, shown elsewhere in this story, which has "spokes" to include strings, church music, chamber music, woodwinds, brass, percussion, Music-Arts course for high school students, youth orchestra visitation, and a composer's program. Dr. Pfohl said "as we celebrate the 25th anniversary, we are grateful for the opportunity we have had to serve in the education of young musicians—and we are deeply appreciative of the help the NFMC has given to the camp."

Benjamin Campbell, a Rhodes scholar-to-be, was master of ceremonies and he noted that the camp had a mayor, it has a ball, and a carnival, and the members have an active religious life.

Mrs. Bullock, President of NFMC, paid tribute to Mrs. J. Kenneth Pfohl, mother of Dr. Pfohl. In 1929 the Pfohl family won the Silver cup presented by the NFMC to the "Most Musical Family in America." Mrs. Bullock promised that the organization would join hands with the Director, the Trustees, the faculty, and the students for a Greater Musical America. NFMC members were informally entertained when they visited the Hinda Honigman Library on the campgrounds. The North Carolina Federation of Music Clubs took for its project the completion of the interior of the Library, which has been named for the founder of Federation Week-End at the Camp. The Federation provides numerous scholarships at Transylvania, and members heard John Paul Galligan, violinist, perform at the meeting in Asheville. John Paul is the 1961 winner of the Hinda Honigman Scholarship to the Camp.

Members were also pleased to visit Virginia House, the Virginia Federation of Music Clubs being the first group to construct a house at the Center, Dr. Pfohl said. The gift was made possible through a grant of land from Bishop and Mrs. J. Kenneth Pfohl. Rent from the cottage will go towards scholarship funds for students from Virginia. Virginia House was dedicated in formal ceremonies August 18, opening day of the Fall Session in Asheville. Mrs. Vernon L. Manuel, President of the VFMC, dedicated the

house "to the future welfare of young musicians of Virginia, and in the interest of promoting greater appreciation for the study of the fine art of music." Mrs. Louise Dunlap, National Board Member, saluted the group for their fine project, and Mrs. George S. Hurt, Chairman of the Brevard Project, commended the efforts of all who shared in the planning and the building of the edifice. Mrs. Harriett S. Riley, President of Capitol District, also expressed the hope that the building would be of great use to future students at the camp.

Each year the Brevard Music Center presents a National Young Artist winner. This time it was William Alton, pianist, 1961 winner in that division. A native of Alabama, he, at 24 years of age, has already performed with the Tallahassee Symphony, Florida State Symphony, the Auburn University Symphony, the Shreveport Symphony, and was just back from his appearance with the Chautauqua Symphony. He was also the winner of the Mrs. Robert W. Roberts award in 1957 (Mrs. Roberts is a member of the Board of Trustees at Transylvania) and was the recipient of the Lykes Scholarship for five years. Alton is now a member of the Woman's College of the University of North Carolina. He played Mozart's "Concerto in D Major, Opus 62," with the orchestra, Dr. Pfohl, conductor. NFMC members were pleased to again hear Paul Creston's "Dance Overture," commissioned by the Federation in 1955.

Sharing honors on the afternoon program was Rey De La Torre, classic guitarist, who performed with the Brevard Festival Orchestra with Dr. Pfohl as conductor. Mr. Torre is a Cuban and makes tours annually from coast to coast. Born in Havana, at 5 he was a pianist and at 10 a guitarist. He made his debut in 1941 at Town Hall and is an Epic recording artist.

Two NFMC members who also serve as Trustees of the camp were present at the day's celebration. They were Mrs. Harold Deal, Hickory, President of the North Carolina Federation of Music Clubs, one of the host groups for the Fall Session, and Mrs. Frank A. Vought, Painscourtville, Louisiana, Vice President in charge of the Southeastern region, which includes North Carolina.

Publications

Mrs. Warren Knox, Chairman, led a panel discussion on the editorial, promotional, and educational phases of NFMC publications on Monday morning. Participants were Mrs. O. N. Mathis, Magazine and Literature Promotion Chairman; Mrs. Ronald A.



New NFMC Officers meet officially. Seated, left to right: Mrs. Eli Weston, Idaho, Western Region Vice President; Mrs. Clifton J. Muir, Florida, Vice President; Mrs. C. Arthur Bullock, Pennsylvania, President; Mrs. Frank Freeto, Kansas, Treasurer. Standing, left to right: Mrs. Frank A. Vought, Louisiana, Southeastern Region Vice President; Mrs. Gilbert Burrell, Michigan, Northeastern Region Vice President; Mr. J. Phillip Plank, Maryland, Recording Secretary; Mrs. Clair McTurnan, Indiana, Corresponding Secretary; Mrs. Charles A. Pardee, Illinois, Central Region Vice President.



The door to the Publications room was always open with an invitation to "step in and browse around." On duty were Miss Lois Winterberg, Editor of Showcase magazine and Administrative Director of the Federation, extreme right, back row; Mrs. Warren A. Knox, left, back row, Chairman of Publications Department; Mrs. O. N. Mathis, front row, left, Chairman of Literature and Magazine Promotion; and Mrs. Phyllis Latons Hanson, Editor of Junior Keynotes, official publication of the Junior division.



Early arrivals bought Federation insignia: Mrs. Nina Howell, Chairman, left, sells a bracelet to Mrs. L. L. Browning, Winston-Salem, Convention Chairman of Finance and Registration. Also looking at "things to buy" are left, Mrs. E. J. Tico, Pulaski, Virginia, District Director; and Mrs. J. C. Herman, also from Pulaski, who is Parliamentarian of the VFMC. All three of the "buyers" are life members of the NFMC.



"Extension, an Unfinished Symphony" is portrayed by members of the Panel. Chairman of Department, Mrs. Henry L. Porter, second from left, stresses "Strong extension committee in each state"; Mrs. W. Paul Benzing, Junior Extension Chairman, says a coordinated plan of work in each state is helpful; Mrs. Ina Wooten Jones, Individual Member's Chairman, says exchange of ideas is most helpful; and Mrs. Harry A. Combs, student Extension Chairman, says a constant goal is "closing the gaps". The aim as shown on the poster is "A Music Club in every city, in every county, in every state in the union".



The Sales Force at the Ways and Means booth are really "on the job." Shown, left to right: Mrs. Ellie Locks, Texas, representing Central region on committee; Mrs. G. Ernest Moore, Raleigh, North Carolina, chairman; Mrs. Robert L. Fitts, Michigan, representing Northeastern region on committee; and Miss Bernice Brusen, Idaho, representing Western region on committee. (Miss Brusen is a whizz of a Publicity Chairman in Idaho.) Shown buying a Federation plate is Mrs. Ernest Nelson, Oklahoma, Chairman of the Scholarship Board; and Mrs. Doris Allbee Humphrey, Summer Scholarship Chairman at Kneisel Hall, is also shopping.



American Music Workshop had Mrs. Ronald A. Dougan as moderator. She is shown at left with Miss Thelma Baltin, Chairman of Folk Music; Charles Iler, and Mrs. Hazel Post Gillette.

Dougan, Chairman of Editorial Board; Dr. Merle Montgomery, Editorial Board; Mrs. Phyllis Latons Hanson, *Junior Keynotes* Editor; Dr. Hattie May Butterfield and Mrs. I. K. Saltzman, Publications Committee; Mrs. Harry A. Combs, Student Adviser; Miss Lois Winterberg, Editor of *Showcase*.

Points covered in discussion included: a plea to all to encourage wider use of publications, including both magazines; statistics indicating growth of both magazines but showing only 3.05% of the Juniors subscribe to *Keynotes*, only 1.39% of seniors and students subscribe to *Showcase*; description of new system at Headquarters whereby State Treasurers are always notified of new subscriptions; 3,926 orders (15½ per day) for literature from 49 states and six foreign countries were handled in 1960-61; in addition, 11,239 pieces of free material went out from Headquarters; announcement of new date designation of *Showcase* as Fall, Winter, Special, Spring, and Summer—giving more leeway in publication dates; Best Customer awards of the Publications Department went to Texas, first; Pennsylvania, second; Oklahoma, third.

Membership Extension

In an impressive after-luncheon panel discussion, Mrs. Harry Combs, Mrs. W. Paul Benzinger, Mrs. Ina Wooten Jones, and Moderator and National Extension Chairman, Mrs. Henry L. Porter, stressed that extension is the work of everyone in the NFMC.

To demonstrate this point, members of the audience participated as follows. Mrs. David C. Johnston, State President of Oklahoma, presented a report on their Clef D'Or summer student activities. Mrs. Ralph Curtis, President of Michigan FMC, stressed their special student project. Mrs. Raymond Marshall, Texas FMC President, outlined Junior activities, and Mrs. J. T. Shuler of South Carolina described the sponsoring of new senior groups by the PPA's.

Only continuous attention to the job and personal contacts will bring about the results wanted. So said the Chairman of Individual membership, Mrs. Ina Wooten Jones of Abilene, Texas. She said that the results we seek are substantial growth and ever-increasing interest in the Federation. Plans for the new biennium include setting up one card file of State Chairmen and another of existing individual members. Mrs. Jones will expect a report from each State Chairman near the end of the club year, she said. Mrs. Jones outlined the categories of individual memberships and the fees of

each. She announced an award of \$25 for the state securing the greatest number of Life Memberships during this biennium. Also cash awards of \$25 for first place and \$15 for second place will be given to the state securing the most points in membership as listed in the National Treasurer's Chart, each Class I to IV.

Finance

A panel discussion of "Our Federation's Financial Status and Future" was given by Chairman of Committees in the Department on Monday afternoon.

Participating were Mrs. Maurice Honigman, Moderator and Chairman Memorial Fund; Mrs. Frank Freeto, Treasurer; Mrs. Clifton J. Muir, Budget Chairman; Dr. Merle Montgomery, Chairman of Foundation for Advancement of Music; Mrs. Nina P. Howell, Insignia Chairman, Mrs. G. Ernest Moore, Ways and Means Chairman; Mrs. Garland M. McNutt, Chairman Past National President's Scholarship Fund; and Mrs. C. Arthur Bullock.

Mrs. Maurice Honigman announced that a total of \$340 has been received for the Memorial Fund since the Kansas City convention. She also announced that new plans for the Memorial Fund are being formulated and will be announced in early fall. The Memorial Book with names of those honored was on display at the meeting.

Mrs. Honigman as Chairman of the Asheville meeting expressed the hope that the sessions would prove helpful and stimulating and that as a result of the thinking and planning great plans would be formulated for the future of the NFMC.

Dr. Merle Montgomery urged each state to schedule one event during the year for the benefit of the NFMC Foundation for the Advancement of Music. She suggested a "Troubadour Tour": a visit to four or five homes in the community, preferably homes of musicians; hostesses who can serve two hours; publicity for the whole affair; proceeds of ticket selling to go to the Foundation Fund.

Mrs. Nina Howell reported that Michigan was first in total sales of Insignia (\$371.05) from April 1 to August 15, 1961. Texas, with a total of \$360.13, was first for a few days in early August and only "yielded" to Michigan on the 15th! Pennsylvania was third with \$326.73; and Florida, fourth, with \$231.25. Only two states reported no sales, said Mrs. Howell. She reminded members that Insignia of NFMC is a badge of honor and should be worn with pride as it signifies interest in the greatest of all Arts, Music.

A report from Mrs. Garland M. McNutt stated that the Past National President's Scholarship Fund now amounts to \$2450. Contributions may be made to any one of the five NFMC scholarships and awards: International Music Camp Peace River, Dunsieith, North Dakota, \$300 annual scholarship honoring Agnes Bishop Jardine; Anne Gannett Scholarship for veterans, an annual award of \$500 each to two veterans; Marie Morrissey Keith scholarship, annual, valued at \$500, rotates by NFMC regions; Berkshire Music Center annual scholarship honoring Mrs. Ada Holding Miller, value \$400; a \$500 NFMC Artist Presentation award given annually at Peninsula Music Festival honoring Mrs. Ronald A. Dougan. Mrs. McNutt urged each State President to appoint a State Chairman.

American Music

Members of the American Music Department presented a workshop Monday afternoon entitled "American Music—Progressing, Discovering, and Preserving."

In an informative skit prepared by Mrs. Dougan, assisted by Mrs. Hazel Post Gillette, Parade entries were discussed as well as mechanics for selecting the awards of merit.

Facts included: no entries have been received this year from Colorado, Delaware, Nevada, New Hampshire, Vermont, and Utah; 2100 Awards of Merit have been given in the six previous years of Parade, 559 this year; March 10 is the deadline; rules must be strictly adhered to; entries must be sent directly to Mrs. Dougan rather than to State Chairmen; the single ribbon award denoted program excellence, good program building, observance of rules; the double ribbon award is for programs outstanding in content, originality, effort, club or community cooperation; special awards are given to such groups as Radio-TV stations, colleges and universities, symphony orchestras; honorable mention indicate effort but not of award standard.

In addition Mrs. Dougan featured the record by American Woman Composers, just released, on her program of typical American music. She also announced that four persons received individual Awards of Merit for their work in Parade of American Music and in Archives promotion: Charles A. Iler, Chattanooga; Mrs. T. A. Mitchell, Fort Worth; Mrs. Jens Kjaer, Seattle; Mrs. Ross Whitmire, Story, Wyoming.

For her part of the workshop, Miss Thelma Ann Boltin, newly elected NFMC Chairman of Folk Music, appeared in a handmade 1880's summer dress of white dotted Swiss,

Irish crochet, and Valenciennes laces. "Cousin Thelma," as Miss Boltin is familiarly known to thousands of friends of folkiana, stated that in order to preserve and keep alive the rapidly passing old ways of our United States and the North American continent, it is urgent that every State President appoint a State Chairman of Folk Music. Each chairman must encourage every local club to devote one program annually to folkiana; inspire members to write down or tape the folk songs and other folklore she knows; collect from every source possible; concentrate efforts on rooting out songs, ballads, ditties, tales, superstitions, recipes, the home remedies still to be recorded. To end her presentation Cousin Thelma gave delightful demonstrations of some lore she has collected by singing "Shine On Me" and "Cow's Tail Song."

For his part on the American Music Workshop Charles Iler, Assistant Folk Music Archivist and Tennessee's archivist, demonstrated recording a song on tape. He spoke of a peculiar effect in old-time singing which is practically lost and forgotten—the use of "neutral" tones, usually occurring at the 3d and 7th tones of the scale, being just flat enough not to be major, or sharp enough to miss being minor, and giving a lonely, weird effect. This, he declared, was not accidental, but purposely done only in particular songs even by singers with a perfect sense of pitch. The result was neither major nor minor. He said the pianists facetiously called it "singing in the crack." To demonstrate the effect he sang, from his mother's tradition, "I've a Long Time Heard," (or "Day of Judgment"), a white spiritual, not yet recorded. For contrast he sang a short, lively, Negro type of song, "Ham Beats All de Meat," also from his mother's tradition. He said he had sent to our National Archive in Washington 67 songs, mostly from his mother's tradition.

Mr. Iler's advice to all who hope to collect folksongs for their state is "Never expect them to be brought in to you, even though you request it loudly and often. You have to get out and chase them down, yourself. Be on the lookout for old people, particularly from the country or the mountains, and who play fiddle or banjo. Cultivate them, gain their confidence and friendship."

A report from the National Folk Music Archivist, Mrs. Annabel Morris Buchanan, stated that the building of our national and state archives of American folk music continues steadily, with new and expansive plans. Our national archives, housed in the Library of Congress, contains material

from the states of Tennessee, Wyoming, Indiana, Texas, Kentucky, Florida, Wisconsin, Rhode Island, and New York. Traditional material from a collection by the Stephen Foster Memorial, White Spring, Florida, will be sent to the National Archives. Mrs. Buchanan is most anxious for every State to: select its traditional music, balladry, and arts; make them available for study, enjoyment, and creative use; set up folk art centers; and build folk material of our every nationality into a great National Archive.

John Briggs

Featured speaker at the "Evening in Carolina" Banquet was John Briggs, eminent music critic and author. He gave candid views of Leonard Bernstein, and a summary of Bernstein's career, showing how one young musician made good. What does it take to succeed in a career? he asked. And he answered, the three T's of performance—talent, training and timing. Promising talent can be spoiled with poor training. And when trained and ready, the young artist must be in the right place at the right time, ready to step in at a moment's notice when the big-name performer comes down with flu. What does the young artist need—moral support and a chance to perform! By providing both, the National Federation of Music Clubs has performed a valuable service to music, which it is hoped will continue for a long time.

Mr. Briggs autographed copies of his book "Leonard Bernstein—the Man, His Work and His World," for members Monday evening following the dinner, after a reception honoring National President, Past National Presidents, and National Officers. In the book, author John Briggs seeks to identify Bernstein with the "Renaissance man" for breadth and ingenuity. But he makes reservations. Bernstein, though he crowds music's boundaries, does keep within its confines. He does not, like Palestrina, turn aside from the writing of heavenly motets to make a fortune in the fur business. Since music means vastly more things to vastly more people than in the Renaissance days, the same end result, astounding versatility, is Bernstein's trademark. But Briggs points out that it is versatility with basic integrity. Briggs, a graduate of Curtis Institute of Music and former critic and feature writer for the *New York Post*, *The Etude* and the *New York Times*, can gauge exactly the pressure as it pertains to Bernstein; the precise temperature of that ordeal-by-fire, the Fritz Reiner interview at Curtis; the spirit's hubble bath on Bernstein's seeing his name flashing on Broadway

marquees; the shoulder-squaring effect of having the whole Philharmonic Board of Directors rise on his entrance. Briggs had access to the "upstairs, downstairs, backstage, onstage" lives of Bernstein. He tells about the writing as well as the producing of "On the Town." He discusses what forces split the La Scala audience when Bernstein conducts "Medea" there with Callas as the leading lady; he describes Bernstein's joy at greeting Pasternak and at being acclaimed by Israel's audiences. Probably the most effective part of the volume is the chapter towards the end, when Bernstein appraises his own work—and finds it wanting! All the public needs at this point is to realize that this god of the television screen is human! And here is proof. Publisher of the book is World Publishing Company.

Junior Division

On Tuesday morning, Mrs. W. Paul Benzinger, National Junior Counselor, moderated a panel on "The Junior Division Looks to the 1961-62 Season." She outlined programs and projects of the Junior Division. Other Junior Division leaders participated as follows:

Mrs. Chris Nelson, Junior Club Rating and Junior Achievement Record Chairman, noted that the purpose of the Rating sheet is to be a guide to the membership in planning their activities so as to attain goals set forth by the Junior organization. It also calls attention to the activities and special projects which we are privileged to support. She urged clubs to order their rating sheets *now* and so plan their year's work accordingly. Mrs. Nelson also outlined the rules for Achievement Records and stated that all clippings in the book must show the name of the newspaper or the magazine and the date of publication.

Mrs. Phyllis Latons Hanson, Editor of *Junior Keynotes*, the official publication of the Junior division, outlined some exciting features of the publication to appear in the near future. Among them, she mentioned the story of Mrs. Grace Mabey, Counselor of the Grace Notes, of Kearney, New Jersey, who summered in England. Mrs. Mabey was asked by Mrs. C. Arthur Bullock, the NFMC President, to be a special emissary of the Federation in extending "Hands Across the Sea" in our mutual interest of a more musical and harmonious world, and to strengthen musical association between England and the United States. Mrs. Hanson hopes to highlight "Juvenile Accomplishments" in an attempt to help fade out that generally belittling term, "Juvenile De-



Mrs. Irene Foreman Williams, right, who wrote the words for Federation hymn, poses with Southern Belles, Mrs. Dot Luther, second from left, and Miss Esther Ann Buchanan, both from Asheville, who lent "atmosphere" to "Evening in Carolina" dinner Monday. Shown left is Mrs. Floyd Mehan, meal chairman for occasion.



Under the Carolina Moon are Mrs. Robert W. Roberts, Mr. John Briggs, author of the book "Leonard Bernstein", and Mrs. Glenn W. Morrison, seated.



A Pair of Threes: Three guests are being greeted by three federation members. Nara Snornieks, pianist, from Latvia, left; Walter Carringer, tenor; and Dr. Frank Hall are seen meeting Mrs. Honigman, General Chairman, second from left; Mrs. Harry Shonts, Banquet Chairman; and Mrs. H. A. Lewis, Local Chairman. Mr. Carringer is 1955 winner of the Anne Gannett Scholarship and is a native of Murphy, N.C. His accompanist was Kenneth B. Lee, director of Lenoir-Rhyne College.



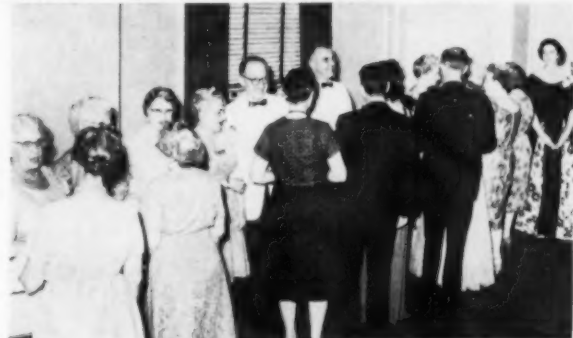
Seen at the Autographing party are Mrs. Bullock, Mrs. John W. Clark, Mrs. Harold Eaton, and Mrs. Frank Freeto, left to right, as Mr. Briggs autographs his book, "Leonard Bernstein."



Harold Cone, center, brings delight to local "decorating" group as he rehearses for the concert given Monday evening. Enjoying the rehearsal are Mrs. Walter C. Owrid, Asheville, left, and next to her, Mrs. U. L. Patterson, Shelby, Decorations Chairman; extreme right is Mrs. Thomas Cox, Luncheon Chairman Monday; and Mrs. Joseph De Nardo, also of Asheville.



Reception and Autographing Party: Federation officials greet members and guests at the reception for John Briggs. Seen in the receiving line are Mrs. Bullock, Mrs. Daughan, Mrs. Muir, Mrs. Honigman, Mrs. Vought, and Mrs. Pardee.



Also in the receiving line, Mrs. Cone stands beside her pianist husband, next is John Briggs, and at the extreme right, Jeanne Grealish, mezzo contralto, who had sung a program earlier that evening.

linquency," she said. She expressed the hope that the Federation could "turn the tables" on this venture. She reported that 6,100 subscriptions were entered last season and she urges a goal of 10,000 for this biennium.

Mrs. Rutherford Hoppe, Junior Festivals Chairman, noted that we develop wisdom and strength through our failures and achievements—and so she suggested that we look up and forward, not down and backward. She urged each Festival Chairman to keep the Junior Festival Bulletin and supplement before her at all times and to be certain that she is well acquainted with all of the requirements. Many mistakes can be avoided if the Chairman adheres strictly to the rules, she reminded.

Dr. Marion Richter, Chairman of Junior Composers, said that the Federation's work with youth is among the most valuable contributions to musical life and education in America. She noted that the results of this aid can be seen in the rosters of our Young Artist, Student, and Junior winners in performance and in composition, and the many fine Youth Concerts heard at our national meetings. She said that she hopes the activities of Junior composition may be expanded. She reported that 120 entrants from 26 states submitted 169 entries in the 1961 contests.

She recommended that the number of State Summer Camp Scholarships be extended, that Junior composers be included on the "Parade of American Music" programs whenever feasible, and that stimulation be given for local TV and "radioactivity" among the Junior groups.

The Stillman Kelley Scholarship, which rotates by regions, will be given in the Southeastern region in 1962. So said the chairman, Mrs. W. T. Swink of Woodruff, South Carolina.

Value of the scholarship is \$1,000, Mrs. Swink said, and it provides \$250 a year for four successive years provided the winner gives evidence of satisfactory improvement each year. This year entrants must be members of NFMC and in need of financial assistance. The vocal classifications have been removed this year; only instrumentalists can apply. Applications may be made to Mrs. Swink, 139 Irby St., Woodruff, South Carolina.

The Stillman Kelley scholarship was named for the late Edgar Stillman Kelley, distinguished American composer, and his wife, the late Jessie Gregg Kelley, who was President of the NFMC from 1925 to 1929. The scholarship has served to launch the careers of many young artists who are now musicians of national and international reputation. Famous among

them is Michael Rabin, violinist, now in his 20's, who won the scholarship at 12, and by his mid-teens had already acquired a national following; and the 1961 winner, Abbott Lee Ruskin, a 16-year-old pianist from New York City, who already has made a name for himself, performing with nationally-famous symphony orchestras, said Mrs. Swink.

Student Division

In a Tuesday morning Forum, "Planning Our Youth Work," Mrs. Harry A. Combs, Moderator and National Student Adviser, said that the extension report is encouraging in that during the 1960-61 season there were 61 new groups with two states, Wyoming and Massachusetts, organizing student groups for the first time. Total clubs for the 1961 Student Division are 229. She noted, however, that 14 states have no student clubs. Included are the states of Alaska, Hawaii, and the Commonwealth of Puerto Rico. Mrs. Combs hopes to reclaim a number of groups which have been inactive the past year, she said.

Student Auditions for awards and scholarships, totaling an impressive figure, offer invaluable opportunities to students between the ages of 16 and 25 years. So said Miss E. Marie Burdette, Chairman of Student Auditions. She listed six annual auditions, nation-wide, one annual audition which is regional (the Marie Morrissey Keith scholarship), and seven biennial auditions, and the Chatham College Opera Workshop scholarship. Miss Burdette cautioned that publicity is VITAL to the success of the auditions. It is imperative that all high school seniors, college students, and music teachers receive the information about the Student Auditions at an early date. Don't assume that they have this information. See that they have it, she urged State Chairmen of Auditions.

Dr. Hattie May Butterfield announced winners in the 1961 Young Composers contest. In Classification 1 for sonata, there was no winner for first prize, but second-place winner was Arthur B. Hunkins for his composition, "Dialogue Variations." In Classification 2, a work for chorus, first-place winner was Robert James Haskins with his composition, "Psalm of Rejoicing." Second-place winner in this category was Miss Arlene Passamaneck of San Gabriel, California, for her choral work, "By the Waters of Babylon."

Mr. Hunkins, who has a teaching fellowship at the University of Michigan, is a member of the Toledo, Ohio, and Jackson, Michigan, Symphony Orchestras. Mr. Hunkins won first prize in the Chamber Music category

in the 1959 National Federation contest.

Mr. Haskins is a native of Denver, Colorado. He has conducted such chamber organizations as the Monteverdi Society and is permanent conductor of the Bach Society of Holy Cross Lutheran Church in Denver. He is the author of a chamber opera, "Benjamin," which was performed by Yale University in 1960. This coming season will see the premiere of a new opera and a complete concert of his works, including his First Symphony. His "Concerto Grosso for Orchestra" was premiered last year by Jackson Wiley and the Springfield, Ohio, Symphony Orchestra.

Plans for the 1962 Annual Composition contest for Young Composers were announced by Dr. Butterfield.

Education

On Tuesday afternoon, Miss Gertrude Caulfield, chairman of the Education Department, presided at a round table discussion of "Enriching Our Lives through a Wider Understanding of the Educational and Aesthetic Values of Music." Miss Caulfield announced that the function of the department was to provide a list of recommended books for study or for supplementary reading and to offer suggestions for yearbooks and programs. She called attention to the various kinds of resources and helps and said that during one month last year she was able to assist 129 clubs in securing material for study. She urged program chairmen to use the facilities of their city library for supplementary materials needed.

Mrs. W. Clay Merideth, Achievement Records Chairman, reviewed the rules for these records, and announced that a Sweepstake Prize would be awarded at the 1963 Convention to the prize-winning book chosen from books which have won first prize at a State Convention. She also said that first, second, and third prizes will be awarded to winners in all categories in addition to the sweepstakes prize in category one. She must know by March 1, 1963, if you intend to enter your book in this contest.

Mrs. Harry Shonts, Senior Club Rating Chairman, said that the rating sheet is a point system to enable clubs to measure their achievements. She stressed that club reports are from Spring Convention to Spring Convention and, in case of Biennial Convention, reports should cover club year to convention. Any programs given after (National Music Week) may be reported on next year's rating sheet.

Dr. Edith Keller, Chairman of Music in Schools and Colleges, said that every club should be familiar with a balanced music program designed for



Three Chairmen confer: Left to right, Dr. Merle Montgomery, Mrs. Walter A. Knerr, and Mrs. Frank Coolidge. Dr. Montgomery is Chairman of Foundation for the Advancement of Music; Mrs. Knerr is Chairman of PPA; and Mrs. Coolidge is Vice-Chairman of Crusade for Strings.



Newest title for the National President is that of "Honorary Pirate Queen," conferred on her at "Outer Banks" luncheon. Mrs. Julian Oneto, Nags Head, North Carolina, in appropriate costume, came "bearing gifts" from the place where Bluebeard, famous pirate, buried his loot. The most coveted title on the Outer Banks is that of "Pirate Queen" said Mrs. Oneto, as she presented the pirate hat and a sea chest to the President. Susan, Mrs. Oneto's daughter, lower right, brought a genuine piece of eight, the legal tender of those days, and also a piece of wind-sculptured jewelry made on the Outer Banks by the Ju-Li-Company, of which Mrs. Oneto is the owner. Mrs. I. K. Saltzman, left, is enjoying the whole affair.



Panel discussions were the order of the Board Meeting. Shown here is the Education group. The Chairman, Miss Gertrude Caulfield, center front, is assisted by Dr. Edith M. Keller, left, and Mrs. Paul Moss, right, Mrs. W. Clay Merideth, back row left, and Mrs. Fredrik Marin. Subject of discussion was "Enriching Our Lives Through Wider Understanding of the Educational and Aesthetic Values of Music."



Mrs. J. T. Caldwell, right, Chairman of Grass Roots Opera, and Dr. Marion Richter, Chairman of Junior Composers, and WNYC broadcasts, talk of mutual interests—opera.



Mrs. William Shaw, Chairman of Music Service in the Community Department, looks over the outline for the panel discussion. Dr. Henry W. Bruinsma, left, looks on with Mrs. Laura Howell Norden. In back row, left to right, are Mrs. Frank Coolidge and Mrs. Tom Howell.



Three NFMC officials and three performers pose for the photographer: Left to right, Mrs. Harry A. Combs, Student Adviser; John Paul Galligan, 12-year-old violoncellist from Blacksburg, Virginia, and winner of 1961 Hinda Honigman scholarship to Transylvania Music Camp; Mrs. W. Paul Ben-zinger, Junior Counselor; Jerome Herbert of Charlotte, North Carolina, boy soprano who sang following the dinner; Mrs. Rutherford Hoppe, Chairman of Junior Festivals; and Donald Read, pianist.

ALL children regardless of ability. It is more than singing, playing instruments, and public performance. It includes creative activities, reading of music, knowledge of suitable folk and art literature, composers, etc. The same program, Dr. Keller said, should continue on into high school except there it should be elective. She recommended sending plaquards to radio and TV stations and sponsors of desirable programs suitable for school and community, and protests for those undesirable and cheap. Each club member should encourage creative talent and encourage and promote good concerts for children.

Mrs. Frederik Marin, Chairman of Orientation and Evaluation, recommended the use of an orientation program early in the year. It should precede club rating, since it represents an INFORMED membership. An informed club generally means a *progressive* club, she said.

Mrs. Paul Moss, Chairman of Leadership Training, noted that mature leadership is the capacity to look ahead and project oneself into the future—and so the leaders should look ahead, planning for the future growth of the Federation. A trained leader must have a technical knowledge of every Department of the Federation, she said. Each Leadership Chairman should have a JOB DESCRIPTION of every office and chairmanship in the organization to effectively assist with the growth of the Federation in that state.

Opera

Dr. A. J. Fletcher, Chairman of the Opera Department, was represented by David Witherspoon, who conducted a panel discussion Tuesday afternoon on "Promotion of Opera in the Public Schools and Grass Roots Opera." The surest way to make America conscious of opera is to convert children at an early age to an appreciation of this form of entertainment. A program of appreciation was initiated in the public schools of North Carolina in 1951, and has had the cooperation of the music teachers and supervisors since that time. More than 500 performances of opera, all in English, have been given in the public schools before more than 600,000 students. Dr. Fletcher promises that if any state will undertake the plan, he himself will make a complete presentation to the Superintendent of Public Instruction (by whatever name called), outlining how the plan has worked in North Carolina. Dr. Fletcher's address is Box 9583, Raleigh, North Carolina.

Cancellation of the Metropolitan Opera Company's season for the coming year would be the nation's worst musical disaster. So said Mrs. John

T. Caldwell, Jr. of Jackson, Mississippi, NFMC Chairman of Grass Roots Opera. She reminded the members that the four operatic elements of *listening, reading, attending, and producing* form a magic circle so that a deep interest in any one of these elements usually leads to the other three, also. Opera in English is the ultimate objective of the department, Mrs. Caldwell said, and noted that in 1943 there were 77 opera-producing groups and that by 1960, the last report, there were 754 opera-producing groups, reaching an all-time high and almost 10 times as many as in 1943.

Mrs. Caldwell reviewed the work of some national opera chairmen: Ruth Ottaway, National Opera Chairman in 1940, recommended the furtherance of America Chamber Opera by music clubs or in cooperation with colleges and universities, in sponsoring American opera or opera in English. Clifford Bair of Salem College, Winston-Salem, North Carolina, served as Chairman through 1945. Leonard Treash of the Eastman School of Music, Rochester, New York, served as Chairman for the next few years, advocating that opera be presented by simple demonstrations which could lead to a desire for a full production. From 1950 to the present, the name of A. J. Fletcher of Raleigh, North Carolina, has been a great one in opera work, noted Mrs. Caldwell. In 1955 the Federation created an Opera Department with Mr. Fletcher as Chairman of Grass Roots Opera and with Miss Quaintance Eaton of New York City as General Chairman. Mr. Fletcher recommends that opera be put on the "streamlined" way—no chorus, and piano accompaniment. Anyone who has vision, enthusiasm, and the ability to work hard can successfully promote opera in the music club and community, Mrs. Caldwell believes.

Past Presidents Assembly

The late Mrs. William Arms Fisher of Boston introduced the measure for a Past Presidents Assembly, which was organized and adopted in Asheville, June 15, 1923, said Mrs. Walter A. Knerr, Chairman. Purpose was, and still is, to have available a list of experienced people for appointments in the ever-enlarging field of Federation work, reminded Mrs. Knerr. Signing as charter members were 106 members with Mrs. Fisher as Chairman. Then, as now, said Mrs. Knerr, the Assembly's main project was to provide cash prizes for the winners of the Young Artists Auditions. First cash prizes were \$500; second prizes, \$150 each. Income from Life Memberships went into the PPA Fund.

The PPA also originated and sponsored the National Contest for a \$500 cash prize to the American composer for the most fitting and majestic setting of Katherine Lee Bates' hymn, "America, the Beautiful"; and, at the time of the printing of the Blue Book, the verdict of the four judges had not been reached.

Texas leads the states in total membership, with 578 members in Class I. Michigan, second with 425; Ohio, third with 425 members. In Class II, Kansas leads with 288 members; Georgia second; with California third with 110 members. In Class III, Rhode Island and Idaho are tied with 97 members each; Arizona, second with 90 members; Minnesota, third with 67 members. In Class IV South Dakota leads with 68 members; Wyoming, second with 54; Connecticut, third with 23 members. A total of 1,002 new or reinstated members represents only a total increase of 213 members, since 789 of the total must cover those who failed to renew their membership, have resigned, or are deceased, Mrs. Knerr observed.

Council Highlights

(In order to avoid duplication or repetition of ideas, state reports were given in round table form with each District President presiding over her states. We list here only the highlights of plans from all states reporting.)

CENTRAL REGION

Central District—Miss Ada Honderick, presiding. Mrs. Lyman Dawson, Illinois, plans to work with local Councils of Churches to set up choir festivals, and sees need of educating private teachers in aims of NFMC that they may see advantages of active Junior clubs among their students. Mrs. C. E. Dixon, Iowa, is arranging nine programs for presentation at State Fair. The tape and pictures made at Kansas City convention have been sent to countries overseas. The big project of Wisconsin, Mrs. R. G. Cunningham, is establishment on a firm financial basis of the Vera Wardner Dougan Award.

Lone Star District—Mrs. J. Knox Byrum, presiding. Mrs. David C. Johnston, Oklahoma, has secured funds for two Music Education scholarships of \$250 each which will be awarded annually to encourage high school seniors to choose Music Education as a vocation. Mrs. Raymond Marshall, Texas, is working on a plan to organize small student groups in colleges, possibly establishing a Greek letter society within TFMC. She also plans a school of instruction for treasurers—club and district.

Northern Lights District. Mrs. Harvey Chapman, Minnesota, is enthusiastic about completed plans for Junior Composers' Creative Music Contest in her state.

Southwest District—Mrs. Robert E. Menees, presiding. Mrs. Harry Allen, Arkansas, is setting up a workshop for her Board meeting which will include not only Leadership Training but Orientation needs. Miss Florence Armstrong, Kansas, has set up four District meetings, three of which will emphasize "Music Therapy for the Aged, the Exceptional Child, the Mentally Ill, and How the Music Club Member Can Serve." She is urging club members to work in

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the music therapy program rather than as Gray Ladies where non-musical workers can serve equally well. Mrs. Ardeis Myers, Missouri, feels need of improved Public Relations with reference not only to the public but to her membership. A Grass Roots opera is planned for her annual convention.

NORTHEASTERN REGION

Great Lakes District—Mrs. Frank Coolidge, presiding. Mrs. Coolidge announced a thrilling plan for a Reader's Clinic of Chamber and Symphonic Compositions by composers of the three states in this district. The clinic will be held at Ohio State University, Columbus, March 23-25, 1962, with Mme. Nadia Boulanger as adjudicator, and will be financed by the District. Mrs. Cary H. Cook, Indiana, advanced a fine plan for giving more work to her members, feeling that this will create more interest through educating many concerning the purposes and accomplishments of the NFMC. Michigan plans their Festivals for January and February, thus avoiding school and private teacher festivals. Mrs. Ralph Curtis, president, announced a Music Therapy Workshop to be held at Michigan State University, sponsored by the Michigan Federation assisted by the Continuing Education Series of Michigan State, and the National Association of Therapists. Mrs. E. D. Gibson, Ohio, has constructive plans to promote original operas dealing with local folklore, for performance at fairs, city celebrations, and events of community interest. Mrs. Gibson also stressed a requirement for more detailed information in club yearbooks. Ohio will hold a meeting of all Junior personnel for discussion of Festival problems, plans for the inauguration of the Gold Cup Plan and instruction to Festival chairmen.

Liberty District. Mr. Elwood Priesing, New Jersey, aims at a closer relationship between colleges and private music teacher. All seek better trained music teachers in schools and an alliance with Public School system. Mr. Priesing says that colleges hope for help from the Federation, saying that they wish to produce better music teachers but are hampered by state laws limiting the number of credits for music and excessive demands of other courses. Mrs. Ruth Burgess comments on New York's endeavor to encourage interest in state legislation for betterment of music and musicians, feeling that effort of her state chairman in behalf of an appropriation for the State Council of the Arts was so successful that the influence of the membership is recognized. Mrs. H. Leslie Sarles, Pennsylvania, is stressing need for improvement in club programs through advance planning, with a fresh approach to old material and frequent use of new themes. Her Board meeting this year will be held in conjunction with one of her Regional conferences, increasing interest through information gained by more members. The region will rotate each year.

New England District. Dr. Mabel Parkes Friiswell, District President, plans a District meeting in Boston in the spring and an earnest effort to organize the federations of Vermont and New Hampshire.

SOUTHEASTERN REGION

Capitol District—Mrs. Harriet Stanton Riley, presiding. Miss Evangeline Everett plans an expansion of efforts in Music Service in the Community Department of the District of Columbia. A meeting of all Junior Counselors will be held to discuss ways of improving the recital programs held under sponsorship of the Federation. Mrs. B. Everett Beavin, Maryland, is inaugurating a state directory with important dates and membership lists and, since this state does not publish a state magazine, a newsletter will go out from the president's office to every club. Mrs. Vernon L. Manuel, Virginia, hopes to liquidate the

remaining indebtedness of the newly dedicated guest house at Transylvania Music Camp. Plans are underway for a workshop for Festival Area chairmen, and Mrs. Manuel plans that her Extension Chairman will visit, not just write to, prospective members. Mrs. John P. Young, Jr., West Virginia, is setting up a Club President's Council and plans semi-annual meetings in her state in order to reach members in every part of the state.

Dixie District—Mrs. H. E. Miller, presiding. Mrs. W. R. Norton acceded to many requests to outline in detail the organization of the Alabama Sacred Music Clinic held annually in conjunction with the University of Alabama. Miss Ellen Pugh, Kentucky, thinks the reactivation of former member clubs is important, and plans increased activity in the rural music program through which a fine Crusade for Strings program has been developed in Kentucky. Louisiana, Mr. William L. Gillock, is enthusiastic over the increase in its Junior Division, due to inauguration of the Gold Cup Plan. This state has also established a Music Clubs Honor Society among its Junior members. Mrs. Ivan E. Miles, Mississippi, says that her state will urge the importance of full accreditation for private teachers of music and the need for more adequate recompense to Music Educators. Her members will furnish speakers, literature, and workshops when needed. Mrs. L. F. Arterburn, Tennessee, plans a new Junior magazine, "The Junior Score," and has formed a coordinating committee to prepare a plan of work for state, district, and divisional Junior Counselors.

South Atlantic District—Mrs. Glenn W. Morrison, presiding. Mrs. Joseph L. Gray, Florida, sees need for increased business efficiency in the Federation and is planning the building up of the Endowment Fund of her state to provide financial help for state officers and chairmen. All workers will be urged to keep complete files to be turned over promptly to successors. Mrs. T. H. Yon, Georgia, will have three workshops at her fall Board meeting covering Orientation and Evaluation, the Rating Sheet, and the President's Council. This state is stressing the organization and sponsorship of small orchestras and choral ensembles. The North Carolina Federation under Mrs. Harold G. Deal will continue its sponsorship of the North Carolina Symphony Orchestra. Each Senior club is asked to buy a music stand for use by the orchestra. The history of the state organization has just been published and will be sold as a Ways and Means project. Mrs. E. M. Colvin, vice-president of South Carolina, represented the president, Mrs. Jack Ward, and spoke of a Program Building Workshop, and of emphasis on Music in Schools and Colleges. Books have been added to the music shelves of local libraries, and teachers and studios have been secured when needed in a community.

WESTERN REGION

Mrs. Eli Weston, representing the Idaho president, Mrs. Paul Evans, spoke of Idaho's new coordinating committee which is working on plans to coordinate the work of several departments to do away with overlapping and to develop plans which seem peculiarly suited to that state. Oregon with Mrs. C. E. Tillman as president plans an all-state bazaar at its fall Board meeting, with all clubs sharing the work and the profits. Part of the money raised will be used to establish a fund for the promotion of the Student Division. Mrs. Oliver W. Nelson, Washington, announces the Marguerite Cohen Scholarship Fund, honoring the work of a former national chairman from this state. Also planned is the publication of a list of all published works by composers of this state.

Rocky Mountain District. Mrs. W. Clay Merideth, Colorado, has added to the

plan to federate at least one club in each county of her state the constructive idea of searching in every county for workers through whom to further the organization. In support of this campaign she plans a series of radio broadcasts, asking each club to tape a program including both musical numbers and a short talk on the Federation. New Mexico, Mrs. Bert Kempers, held a Music and Arts Festival in September in the patio of a new shopping center in Albuquerque. Clubs furnished music and food to fit an international theme, and the money earned will be used for scholarships. This state also plans a folk festival using folk music of early Spanish, Jewish, and Indian origin. Mrs. Kendall Knowlton, Wyoming, plans an active Ways and Means campaign to augment her treasury, providing money for state scholarships and increasing their contributions to National projects.

Music Service in the Community

In a Symposium on Monday morning of "Our Music Service for the Community," Mrs. William S. Shaw, Chairman of Music Service in the Community Department and Moderator, said that the Department is helping to make life easier, more effective, more interesting and more pleasant for those who are now alive and those who come after us. She recounted the story of a man who carried a little can of oil with him and, if a gate was hard to open, he oiled the latch; thus, he passed through life lubricating all hard places and making it easier for those who followed him. The NFMC, she said, is making long-range plans for developing music, youth in music, American music and musicians, choral music, audio-visual, church music, crusade for strings, chamber music, music in hospitals, National Music Week, rural music, broadcasts, orchestral music. She warned that we cannot build a fence of comfort, satisfaction, and security around us while there is a crying need for music promotion.

As Choral Music Chairman, Mrs. Shaw noted that 11 states do not have a Choral Chairman—and so progress in those states is at a standstill. She commended Alabama for a thriving church music workshop; Arizona, for its choir festivals; Louisiana, with its 23 federated choirs; Michigan, at the top with 25 federated choruses; New Mexico, for its choral festival stressing American music (500 attended a festival, including 100 Indian students and 50 Spanish students, and 30 girls from a Methodist mission); Oklahoma, for its 48 choruses federated and a 200-voice choir presenting "Elijah"; Texas, for her all-state chorus; and Virginia, with a 200-voice choir, presenting a choir clinic.

Resolutions from the Audio-Visual Chairman, Miss Quaintance Eaton, were presented by Mrs. William Shaw and adopted. The text of the two resolutions follows:

1. Whereas: Newton N. Minow, Chair-



The Public Relations Panel, in formal dinner clothes, found that "time ran out," and they had to work at night! Mrs. Burford, right, confers with Mrs. Floyd Stewart, left, Chairman of Citations; Mrs. Ernest Nelson, Chairman of Scholarship board; Mrs. Hal McHaney, Chairman of Industrial Contacts; and Miss E. Marie Burdette, Chairman of Student Auditions.



Mrs. Ralph Curtis, president of the Michigan Federation of Music Clubs, receives one of the awards of merit given by the Public Relations Department for unusual coverage of Federation projects. Presenting the award is Chairman Mrs. Blant Burford, left.



Between sessions Dr. Hattie May Butterfield, Chairman of Young Composers Contest, was shown National Music Week clipping book by Chairman Mrs. Stanton Huber, left. In a prominent spot on wall is proclamation by Mayor Wagner of New York City declaring the first week in May as National Music Week.



"Ten Men and a Girl"—The girl is immediate Past President Mrs. Ronald A. Deagan, and the men are: front row, Paul Benzinger, Maurice Honigman, C. Arthur Hanson, J. Phillip Plank; and back row, Clyde Wooten, A. Walter Kramer, A. A. Coult, R. A. Dean, Tom Howell, and Frank West.



Mrs. Muir, left, and Mrs. Bullock, right, confer with Siebolt H. Frieswyk, who is consultant for Performing Arts of the National Recreational Association.



Mrs. Maurice Honigman received a copy of "I Am Music." Making the presentation is Mr. Ralph Andrews, Director of the North Carolina Recreation Commission, Raleigh, North Carolina.

man of the Federal Communications Commission, has, by his courage, forcefulness, and clear thinking, confronted the powerful broadcasting industry with the inescapable obligation to "make its voice ring with intelligence and with Leadership," and

Whereas, we recognize in his words: "The trust accounting of the broadcasters with its beneficiaries is overdue" and that "Never have so few owed so much to so many," and

Whereas, the National Federation of Music Clubs joins in Mr. Minow's desire to see the television industry help prepare a generation for great decisions," therefore

Be it resolved: That the National Federation of Music Clubs go on record as approving the high ideals that motivate Mr. Minow, and promise support in alerting public opinion to the necessity of improvement of the quality of television programs.

2. Whereas: LeRoy Collins, President of the National Association of Broadcasters, has boldly called on the industry of which he is the President to clean its own house and to chart a program that lives up to its magnificent possibilities, therefore

Be it resolved: That the National Federation of Music Clubs send Mr. Collins its full support of his laudable effort, and echo his desire to see an increasing amount of "blue-ribbon" programming on TV.

Mrs. A. B. Haswell, Vice Chairman of Leadership Training in Sacred Music, noted that sacred music touches the lives of all of us and expressed a need for better music in many of our churches. She said she hoped that music clubs will make a valuable contribution to their own community by promoting the Hymn-of-the-Month in churches, service club organizations, on radio and TV, and in newspapers. Urging sacred choirs to use sacred compositions by American composers during the month of February would also be helpful, as participation in the Parade of American Music.

An increase in interest in stringed instruments, chamber music, and symphony orchestras continues. So said Department Chairman Dr. Henry A. Bruinsma of Ohio State University at the Board Meeting. It is important, he feels, that every NFMC organization continues its support of the Crusade at the local level. He asked for reports on each organization's activities in the Crusade for Strings program, this report to serve as an Award of Merit entry. He said that the entry blank has been revised and in itself should serve as a stimulant, reminding any local group of what they can do to support the string program in their community. He noted that the help given to others might just be the difference between having a balanced musical life in a community or not having one.

Mrs. Frank Coolidge, Vice Chairman, said that every organization has its own way of doing things, which makes "your" way different from the others and so promotes the Crusade in various ways. "Why not encourage a local composer to write original

music for your chamber or music group," she suggested, or sponsor a concert by a visiting artist, the profit from which will support scholarships or purchase needed instruments. Be original and constructive, she asked, and then be sure to include this information on your entry blank in 1963.

The objective of this committee is to serve our fellowmen through Music in Hospitals, said Mrs. Earl R. Findlay; to share our legacy of music with all mankind and to bring the "spiritualizing force of music to the inner life of our nation," in hospitals, specifically. She urged increased participation in volunteer service. She also said that financial support can be given through the NFMC's Foundation Fund to support the new scholarship in Music Therapy. She urged State Presidents to appoint a State Chairman who has a vital interest and will generate state-wide enthusiasm in this service. A Federation representative and alternate to the Veterans Administration Voluntary Services (VAVS) Committee of each veteran hospital should be appointed. These should serve as liaison between the hospital and the state organization. She announced that awards of merit will be given this biennium for specified hours of service in all type hospitals.

Mrs. Stanton Huber, Chairman of National Music Week, gave a report which will appear in the Winter *Showcase*.

Mrs. Tom Howell, Chairman, said that Rural Music is a fertile field which has had little cultivation. She reminded the delegates that they could "sink their plows" into two areas—the church and the school, which are in dire need of help. She recommended choir clinics in rural areas and also "record mobiles" which could enrich the life of every boy or girl or man or woman. She also suggested a Folk Festival of American music with students from both rural and urban schools participating, saying that folk music is beautiful in its simplicity and needs little musical background. Mrs. Howell commended the states of Oklahoma, New York, Iowa, Arkansas, North Dakota, Kansas, Texas, and Louisiana for their far-reaching program of rural music.

Dr. Marion Richter, Chairman of WNYC Broadcasts, reviewed the various programs to be beamed by WNYC in New York City, among them a Parade concert by Shirley Verrett-Carter, 1961 Young Artist winner in woman's voice, and Lois Carole Pachucki, pianist, winner of the Harry Salter Award and the Johana Harris award. Also anticipated, said Dr. Richter, is the world premiere of a new concerto for wind and strings by

Beatrice Laufer. The "Hands Across the Sea" broadcast which was given October 22 last year, presented Graciela Rivera, Puerto Rico; Nora Caperon, Argentina; and Berl Senofsky, violinist, first American winner of the Queen Elizabeth of Belgium prize.

Dr. Richter asked that states notify Dr. Herman Neuman of Station WNYC, New York 7, New York, or Dr. Richter herself if your state intends to participate in the "Package Show" offered by Dr. Neuman. (Details were outlined in Summer issue of *Showcase* page 6, under "Notes, Quotes and Letters to the Editor".) Participation by all State Presidents is essential if this new NFMC Broadcast Series is to be a success.

Public Relations

A symposium "Our Public Relations—How You Can Help" was moderated by Mrs. Blant Burford, Chairman.

Mrs. Burford reported that 21 Awards of Merit were given for generous amount of coverage of Federation events. The list included 11 newspapers, three State Federations, one radio station and six individuals, including two Public Relations State Chairmen, one Junior, one feature writer for the Associated Press, and two North Carolina Feature writers. The list follows:

Washington, D.C.: To the Washington Post, Richard L. Coe, feature writer for his column, "On The Aisle", May 16 story of the progress on several bills now before Congress, relative to the Arts.

Hawaii: To the Honolulu Advertiser (81,400 circulation) for the May 1 story on National Music Week. (There was a parade of bands and choirs with 3,000 students participating.)

Idaho: To the Boise, Idaho, Morning Statesman for its National Music Week story on the operetta, "The Student Prince", May 1.

Illinois: To the Herrin Spokesman for its May 3 story of National Music Week activities.

Indiana: To the Muncie Star, for its May 7 double-page spread on National Music Week. To the Muncie Evening Press May 7 story on National Music Week.

Kansas: To the Independence Reporter for the May 7 story, "Let's Make Music Around the World."

North Carolina: To the Morganton News Herald for the story, "What Music Means to Me," written by Miss Penny Isenhour, Valdes High School, Rutherford College, North Carolina, May 10. To the Asheville Citizen-Times for generous coverage of the board meeting held here August 18-23.

Ohio: To the Lisbon, Ohio, Journal for the editorial entitled "Comment" on the Florida Folk Festival, May 9.

Washington State: To the Walla Walla Union Bulletin for the Music Week story of April 16. (And Walla Walla doesn't have a Federated Club!)

State Federations: To the Michigan Federation of Music Clubs for consistent coverage of Federation events. To the Mississippi Federation of Music Clubs for its official publication, "Magnolia Bulletin," and for its consistent coverage of Federation events. To the Texas Federation of Music Clubs for fine coverage of the annual convention in April and for consistent coverage of Federation projects.

Individuals: To Mrs. John Mozingo, Hattiesburg, Mississippi, PR chairman for the NFMC, for a most complete two-year report. To Edna M. Bresko, Petersburg, Virginia, PR chairman for the VFMC, for a most complete one-year report. To Miss Penny Isenhour, Rutherford College, North Carolina for her story, "What Music Means to Me." To Robert Smeltzer, AP staff writer for the Greenville, South Carolina Piedmont, for his story, "Here's What the Girls Do at Club Meetings," April 6.

Special awards: To two North Carolina feature writers, Mrs. Roy Burnam, Hickory, PR chairman for the NCFMC, and to Mrs. Harold Eaton, Burlington, both of whom rendered valuable assistance with pre-board meeting news stories. To Radio Station WTCX, St. Petersburg, Florida, for their programming of good music and also for their May salute to our Mrs. Robert W. Roberts.

Mrs. Burford urged State Presidents to appoint a PR chairman who knows something about the NFMC or is willing to learn—and someone who can write clearly, simply, and accurately. She has written 49 releases since January, 1960, and has contributed articles, upon request, to six official publications of affiliated musical organizations, and newspapers in Alaska, Hawaii, and Puerto Rico and has kept in constant touch with the 50 PR chairmen within the NFMC. She announced that the clippings for the first two years of Mrs. Bullock's administration have been put on Microfilm and the film strip is in the files of the historian, Mrs. A. A. Coult. Only choice clippings were put on film this time, Mrs. Burford said, rather than every clipping as heretofore.

Mrs. Burford made a report on the Publicity given the NFMC at the Kansas City convention. Her report follows: 25 newspapers picked up the AP story of the Meredith Willson citation, also radio and TV stations, both in Iowa and in California; eight picked up the appearance of Governor Dalton; 25 carried the digest of the speech by Herman Kenin, President of the American Federation of Musicians; 10 carried the Citations story; eight carried the Young Artist winners; three in Puerto Rico had a "follow-up" story of the convention, the appearance of the Figueroa Quintet, and the Johana Harris award winner; two in Alaska carried "follow-up" stories; North Carolina went "all out" for the William Alton award winner story, as did Iowa for the Meredith Willson Citation; Texas, West Virginia, and Virginia covered well the Hunter-Kilpatrick story; The Kansas City Star and Times had 200 stories either before, during, or after the convention—also Kansas newspapers in Independence, Pittsburg, and Lawrence, and papers in Mississippi and Pennsylvania.

Mrs. Floyd W. Stewart, new Chairman of Citations, was welcomed into

the PR department, and outlined rules and regulations regarding the nominations for consideration of Citations. In the panel discussion, Mrs. Stewart reminded the members that the word Citation means a "public commendation for unusual achievement" and suggested we should use the word with caution—that it should mean an award of unusual achievement. Anything loses value, she advised, if it is too easy to attain.

She reported that to date the NFMC has presented 23 Citations to persons or organizations for unusual services to music. Since 1951, when the Salt Lake City Tabernacle Choir was cited, 20 additional Presidential Citations have been awarded, with four Past National Presidents cited at the Kansas City Convention this year. (Mrs. Julia Fuqua Ober, also a Past National President, was cited in 1959, Mrs. Stewart explained.)

Another symposium participant, Mrs. Hal McHaney, Chairman of Industrial Contacts, noted that there is great opportunity throughout the nation in the field of industrial music and recreation, as more and more Americans have increased leisure time and as industry seeks to provide excellent environmental relations for employees. Many State and Local Presidents and Clubs have inaugurated outstanding projects, Mrs. McHaney said, and the success of these projects is generally determined by the amount of planning, interest, and hard work invested. She suggested that a general outline of a project be originated before a long-range statewide program is attempted. After proficiency is attained by one or more industrial musical groups, Mrs. McHaney recommends that city-wide concerts, featuring these performers, be scheduled. If there are college and universities within the community, their facilities can be effectively utilized in cooperation with these projects. Ties with benefits can be made.

Two new scholarships were approved at the Kansas City Convention, Mrs. Ernest Nelson, Chairman, reported: the Manhattan School of Music, New York City, and the Music Therapy scholarship of \$300 given annually (the University of Kansas was chosen because of its pioneering in this field and the student chosen was Miss Janet Johnson of Cimarron, Kansas). Policies to allow naming scholarships and awards for donors who give \$500 a year or more, and of naming them for Past National Presidents were approved. Awards have been named as follows: Agnes Bishop Jardine, at International Music Camp, Peace Gardens, North Dakota; Ada Holding Miller scholarship at Tanglewood in

the Berkshire School of Music, Lenox, Massachusetts; Vera Wardner Dougan award at Peninsula Music Festival, Fish Creek, Wis. The scholarship to Chautauqua was named for Eleanor F. Pascoe. Mrs. Nelson announced, in honor of the founder of official days at summer music camps. Other changes included the changing of the Marie Morrissey Keith Scholarship Fund to the Past National Presidents Scholarship Fund, with the same committee as before functioning. Also, approval was given to restore the original purpose for the Stillman Kelley Scholarship, a talented student who needs financial aid.

By vote of the national board in Kansas City in April, all summer scholarships for 1959-61 were renewed for the 1961-63 biennium, said Mrs. Ernest Nelson, reporting for Mrs. Charles Pascoe, Summer Scholarship Chairman. The International Music Camp Scholarship was raised from \$75 to \$300, and was made a permanent annual scholarship. The scholarship at Kneisel Hall was increased to \$350. Two new partial scholarships were established, one at Sewanee Music Center, Sewanee, Tennessee, and one at the Music Academy of the West, Santa Barbara, California, for \$200, for opera study with the head of the voice department. Twenty-two scholarships were awarded in the name of the Federation at a total cost of \$3380. Contributions from Music Clubs, State Federations, and individuals amounted to \$1650, 50 with a balance of \$1729.50 being transferred from the Foundation Fund to balance the account. For this biennium, we must raise a total of \$3730, which constitutes our present budget. Five new chairmen of summer scholarships have been appointed, Mrs. Pascoe's report said. She urged that a definite amount for Summer Scholarships be underwritten by the Foundation Fund.

Mrs. Pascoe also made the suggestion that the present amounts be "frozen" for the biennium and that no new Summer Scholarships be granted until 1963. Mrs. Pascoe noted that "musicians are born but not paid" and she urged Federation members to help them achieve a career through "paid" appearances if possible, if not, expenses paid for appearances at club meetings and state conventions. Mrs. Pascoe submitted a detailed financial report showing the contributions and disbursements of the Expendable Reserve Account.

Young Artist Presentation

Mrs. Vernon L. Venman, Chairman of Young Artist Presentation, urged Federation members to help the Young Artists by launching the careers of the

most recent winners and furthering the careers of those who have been previous winners. She quoted from Mrs. Cecil Brothers, PR Chairman of Arkansas, who said that, after the Little Rock Musical Coterie Club presented Ivan Davis, he was liked so much that they encouraged the local Community Concert Series to engage him—which they did. Other organizations should do the same. She announced the following engagements for the 1961 winners of our Auditions:

William Alton, pianist: Thursday Morning Music Club, Roanoke; Baltimore, Maryland, Music Club; Birmingham Music Club; Greensboro Euterpe Club, North Carolina, the North Carolina Federation of Music Clubs at Raleigh, and the Charlotte Music Club.

Tiberius Klausner, violinist: Appeared with the Kansas City Philharmonic; the Detroit Symphony; Boise, Idaho, Philharmonic; and the Seattle Musical Art Society.

Shirley Verrett-Carter, mezzo-soprano: Is under management and has received many awards—among them the Naumberg, the John Hay Whitney, the John Charles Thomas scholarship, the Marion Anderson and the Blanche Thebom scholarships. Shirley also appeared as soloist at the Festival of Two Worlds in Spoleto, Italy.

Elizabeth Fischer, mezzo-soprano: Winner of the Harry Salter award, will be presented by the Detroit Tuesday Musicale Club.

Diana Steiner, 1959 winner in violin: Will be presented at the Idaho state convention.

Music, the Prophetic Voice

At the Land of the Sky Banquet on Tuesday evening, Dr. Frank Hall, Pastor of the Pearsall Memorial Presbyterian Church of Wilmington, North Carolina, spoke on "Music the Prophetic Voice." The power to communicate is essential to the nature of humanity; music is an important part of this power. Dr. Hall further said, "The Bible summarizes the supreme human tragedy, the loss of relationship with man and his Maker. The confusion of tongues at the Tower of Babel is still with us," he declared. Dr. Hall also noted that though technology is shrinking the world in terms of accessibility in time, men are receding from one another culturally and spiritually as rapidly as are the galaxies in the expanding universe. Since Music is the universal language, it is the God-given instrument for the restoration of human communication, Dr. Hall said. Dr. Hall is listed in "Who's Who in America," he toured NATO bases as a guest of the U.S. navy in 1953, and was representative of the Presbyterian Church, United States, on the General Council World Alliance of Reformed Churches, Geneva, Switzerland in 1949.

Greetings were extended also by Siebolt H. Frieswyk, Consultant for Performing Arts of the National Recreation Association.

"I Am Music" Tribute

As a tribute to Mrs. Maurice Honigman, the North Carolina Recreation Commission presented each person attending the final "Land of the Sky" Banquet on Tuesday with a copy of "I Am Music" written by Allan C. Inman. It was presented to honor Mrs. Honigman's contribution to Music in North Carolina and the Nation. Mrs. Honigman is Vice Chairman of the N.C. Recreation Commission Advisory Committee and Chairman of the Music Committee of that commission.

Legislation

The NFMC sent a telegram to President Kennedy reminding him of the statement in the Democratic party platform proposing a Federal Advisory Council on the Arts and his own pledged support of such an undertaking. This was one of two recommendations from the Legislation Department, whose Chairman is Miss Marie Hurlley. The other recommended that a telegram be sent to Congressman Emanuel Celler expressing interest in and urging enactment into law of HJR386 designating the first week in May each year as National Music Week. This telegram was also sent.

American Women Record Project

A report from Miss Anne Hull, Chairman of Special Records Project of the NFMC and the National Council of Women of the U.S., said that the phonograph records issued by Composers Recordings, Inc., of New York City, have been completed and are ready for use by NFMC groups. The works are orchestral, she said, and played by the Imperial Philharmonic Orchestra of Tokyo, Japan, with William Strickland as the conductor. Price of the single record, said Miss Hull, is \$5.95, with special rates for orders of 10 or more by members of the NFMC. This record of works of American women composers includes "Deep Forest" by Mabel Daniels; "Alceste" by Vivian Fine; "Lyric Suite for Strings" by Miriam Gideon; "Spring Pastoral" by Mary Howe; "A Short Piece for Orchestra" by Julia Perry; and "Toccata" by Louise Talma. Judges selecting the works to be recorded include Henry Cowell, William Bergsma, and Robert Ward, Miss Howe said.

Radio and TV Coverage

Two Federation members, Mrs. Clifton J. Muir, Coral Gables, Florida, and Mrs. Harold Eaton, Burlington, North Carolina, were presented on the "Music Appreciation" Broadcast on Saturday over Radio station WWNC in Asheville.

These members, Mrs. Muir, Vice President of the NFMC, and Mrs. Eaton, a Life Member, appeared as the guests of Mrs. Madeline Hollerith. Mrs. Muir spoke of the aims, ideals, and scope of the work of the NFMC and presented a clear picture of the Scholarship program of the organization.

Mrs. Eaton spoke of the Fall Session, outlined events to take place during the four and one-half days, the day at Transylvania, and the appearance of North Carolina musicians and John Briggs, formerly of the state.

Station WFBC-TV, Greenville, Channel 4, the NBC station in South Carolina, covered the introduction and the speech of John Briggs, the former New York Times music critic.

Found in Asheville

The Pressroom at Asheville had many things other than typewriters, newspaper clippings and work. A tannish brown sweater—large size—was left there and a pair of elbow length evening gloves, white, were found and brought there. I shall be glad to mail either or both to the owners.—Exie Burford, 3 Barre Street, Charleston, South Carolina.

Your author of this story received as a gift from the NCFMC a recording of Arias, Anthems and Choroals of the American Moravians. The Moravian Festival Chorus and Orchestra under Thor Johnson, has been recorded by Columbia (Record Number ML 5427) and contains a valuable and informative history of Moravian music and explanatory notes about the compositions, many of which we heard at the Sunday Church service at Transylvania.

Clyde Wooten of Carolina Engineering Sound Company, Greensboro, and Special NFMC Member, recorded programs and addresses.

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FEDERATION



Federation Days at Chatham College Opera Workshop brought together this group of participants: Front row, left to right: Sharon Sprowls Reed; Mrs. H. Leslie Saries, President, Pennsylvania FMC; Dr. Fredric Kurzwell, Workshop Director; Mrs. Albert F. Keister, Founder of Chatham College Opera Workshop in 1949; Mrs. C. Arthur Bullock, NFMC President; Richard Stuart Flusser, Stage Director; Suzanne Hamiel. Back row, left to right: Kathryn Warner, Richard Golden, Carole Jordan, Henrietta McKee, Suanna Flake, Kenneth Beidl, and Sandra Schaefer.



Foster Music Camp observes Federation weekend: Shown, left to right: Dr. James E. Van Peursen, director of the camp; Mrs. Rutherford Hoppe, music camp scholarship chairman; Gayle Vogler, violinist, of Cleveland, Ohio, recipient of the NFMC scholarship and Miss Ellen Pugh, president of the Kentucky Federation of Music Clubs.



Federation Weekend at Chautauqua was a gala occasion. National Board Members greeted the 1961 Young Artist winner in piano, William Altan. Greeters are, left to right: Mrs. Ruth Burgess; Mrs. Warren A. Knox; Mrs. Vernon L. Venman, Artist Presentation Chairman; Mrs. Gilbert Burrell; and Mrs. Lewis E. Young.



Federation officials greet National Music Camp Scholarship winners: Left to right, Mrs. Clifton J. Muir, NFMC Vice President; Mrs. M. Cedric Dowling, NMC Scholarship Chairman; and winners of scholarships for 1961: Richard Remine, Knoxville, Tennessee; Edward Rabin, Brooklyn, New York; Robert Wallace, Ruston, Louisiana; Henry Grinvalsky, Stevens Point, Wisconsin; Frank Brown, Independence, Missouri; Julia Kurtyka, Detroit, Michigan; Penelope Peterson, Mason City, Iowa; and Patricia Sullivan, Los Alamos, New Mexico. Patricia, Robert and Frank are the NFMC scholarship winners; the others are winners of the Reader's Digest Scholarships, which we administer. Julia won the partial scholarship of \$180.



NFMC Scholarship winners at Chautauqua: Back row, left to right: Alice H. Everett, Richard Luby, Susan Heinbach, Ronald Goldenson, and Mario DiFiore. Front row, left to right: Mrs. Gilbert Burrell, Mrs. Lewis E. Young, Cheryl E. Hardwick, Kristy Asbury, Mary E. Brooks, and Miss Anne Hull.



At Lyndon Center Junior Conservatory Banquet, left to right: John Weaver, organist-composer; Dr. Mabel Parkes Friswell, speaker and New England District President; Mrs. Grace Newsom Cushman, Camp Director; and Mrs. Muriel MacLachlan, Massachusetts President.

DAYS

Summer

Events

by Exie Burford

Aspen Music School

NFMC Official Day at Aspen, Colorado, was July 29 with Mrs. Paul Moss as Chairman and the Colorado Federation as official host group. Mrs. Frank Freeto, National Treasurer, was National Representative.

In order to cope with the increasing pressure for practice facilities for the more than 300 students attending the Aspen Music school, bedrooms have been converted into studios in several of the historic hotels, namely the Prince Albert and the Wheeler Opera House, built in the 1880's. The faculty roster this summer carried familiar names: Leopold Simoneau, the Canadian tenor whom we heard in Kansas City in concert; Grant Johannesen, whom we heard in Salt Lake City in 1951 and at Miami in 1951; Eudice Shapiro, one of our 1937 Young Artist winners, presented at National Convention in 1957; the famous Madame Rosina Lhevinne; and Jennie Tourel, to name a few. Izler Solomon, another Young Artist winner, was Musical Director of the Festival, Mrs. Moss said.

Chatham College Opera Workshop

The NFMC was represented at this two-day event on August 25 and 26, by Mrs. C. Arthur Bullock, President; Mrs. Vernon L. Venman, Chairman of Young Artist Presentation; Mrs. Robert M. Fisher, Chaplain and Chairman of Sacred Music; Mrs. Lewis E. Young, Chairman of Chautauqua Scholarships and National Board Member from Pennsylvania. Mrs. David V. Murdoch, Pittsburgh, was Chairman for Federation Day activities. Also in attendance were Mrs. H. Leslie Sarles, PFMC President, and many officers and chairmen of PFMC.

Seventy guests attended a luncheon in Woodland Hall on Friday, when special tribute was paid to Mrs. Albert F. Keister, founder of Chatham College Opera Workshop in 1949. Mrs. Keister served as toastmaster and introduced Dr. Fredric Kurzweil, Workshop Director, and Mr. Richard Stuart Flusser, Stage Director.

Mrs. Murdoch awarded certificates to the following Federation District

winners: Henrietta McKee, lyric soprano, Boston (Northeast); Suzanne Hamiel, lyric soprano, Columbus, Ohio (Great Lakes); Carole Jordan, lyric soprano, Louisville, Ky. (South Atlantic); Sharon Sprowls Reed, lyric soprano, Elk City, Okla. (Lone Star); Kathryn Warner, lyric soprano, Portland, Ore. (Pacific Northwest); Susanna Flake, mezzo soprano, Little Rock, Ark. (Southwest); Elsie Lorraine Siebert, mezzo, Enderlin, N. Dak. (Northern Lights); Sandra Schaefer, contralto, Laramie, Wyo. (Rocky Mountain); Richard Golden, baritone, Pittsburgh, Pa. (Central). These students gave a recital following luncheon.

Workshop scholars presented Rossini's "A Turk in Italy" (in English) on Friday evening, with guest artist Francis Barnard. Effective scenery was provided by Nagy "Multiscreen" Scenery Projection, through a grant from the Howard Heinz Endowment. The excellence of this performance showed the amazing results which can be achieved through concentrated efforts in the three-week course of study.

On Saturday morning, Mrs. Keister entertained Federation members and guests for brunch at beautiful Ivy Hall, Sewickley.

In the afternoon, workshop students presented Opera Highlights, in full costume. Included in the opera cast and appearing on the Saturday afternoon program, was Kenneth Beidl, Indiana, Pa., studying at Chatham on PFMC scholarship.

Chautauqua Week End

Federation Weekend at Chautauqua Institution, Chautauqua, New York, was observed July 14-16, Mrs. E. D. Gibson was the Chairman; and Mrs. Charles Pascoe was Honorary Chairman. Mrs. Gilbert Burrell, Northeastern Regional Vice President, was the National Representative.

Visitors heard the 1961 scholarship winners in a recital one afternoon and a concert that evening presented the 1961 Young Artist piano winner, William Alton, as soloist with the Chautauqua Symphony, Walter Hendl, conductor. Mr. Alton and the orchestra played Liszt's "Concerto for Piano and Orchestra in A Major, No. 2." Dr. Howard Hanson, Director of Eastman School of Music and a teacher of composition, conducted a performance of his own "Romantic" Symphony for the second half of the Sunday concert for Federation Weekend. Mr. Hendl opened the program conducting Rossini's "Semiramidi Overture" and Haydn's "London Symphony." A reception after the concert honored Mrs. Burrell, Mr. Hendl, Mr. Alton, and other notables. Co-hostesses with Mrs.

E. D. Gibson included Mrs. H. Leslie Sarles and Mrs. Ruth Burgess, Presidents of the Pennsylvania and the New York Federations, respectively.

Foster Music Camp

NFMC and KFMC Day was observed on Friday, July 14 at the Stephen Foster Music Camp, said Mrs. Rutherford Hoppe, Chairman of the Day. Site of the camp is the beautiful campus of Eastern Kentucky State College in Richmond.

Mrs. Hoppe presided at the luncheon, and greetings were brought by Dr. Robert L. Martin, President of Eastern College, Dr. James E. Van Puersem, Director of the Foster Music Camp, and Miss Ellen Pugh, President of the Kentucky Federation of Music Clubs.

Gayle Vogler, 17-year-old violinist, of Cleveland, Ohio, presented the program. Gayle was the 1961 recipient of the NFMC scholarship to the Foster Music Camp, and a letter from her expressed thanks and appreciation for the scholarship.

Clubs in the Kentucky Federation have pledged their loyal support to the future of this fine camp, Mrs. Hoppe declared, and said that plans are being formulated for a big week-end in 1962, with a "brand-new" dormitory promised for use of the NFMC group.

Representatives from eight of Kentucky's 14 clubs were present for the luncheon, according to Miss Pugh.

Junior Conservatory Camp

The Junior Conservatory Camp's eighth annual Festival, August 13-16 was highlighted with a talk by NFMC Representative, Dr. Mabel Parkes Friswell, New England District President, on the closing day's Commencement program. Mrs. Muriel S. MacLachlan, President of the Massachusetts Federation, was also present for Festival events.

Three Junior of Music diplomas were awarded young composers, and Dr. Robert Long, President of Lyndon College, also spoke. In addition to compositions by the graduates, the program premiered new choral works by Dr. Ron Nelson, Composer-in-Residence, John Kiplinger of Pittsburgh, and Shari Fleming, Camp Musicianship Instructor, who were present to conduct their own works. The Camp chorus sang the "100th Psalm" by their Choral Director, John Weaver.

On the Festival Junior Composer Forum the preceding evening, moderated by Dr. Nelson, 17 new compositions by campers were presented and criticized, including works by Janet

Grady, NFMFC Camp Scholarship holder for 1961 and Steve Wasson, 1960 Scholarship winner. Mrs. Grace Newsom Cushman, Camp Director, commented on the remarkable group of National Junior Composers assembled; Ruth Young, 1954; Flora Cushman, 1955; Tony Hughes, 1957; Janet Grady, 1958; Linda Wilder (Fred Waring Prize) 1959; and Steve Wasson, middle-age group prize, 1961.

Inspiration Point

The fifth annual NFMFC Mid-Week at Inspiration Point Fine Arts Colony was held on July 26-28, Miss Leta Mae Smith, Chairman, said. Honor guests and National Representatives were Dr. Hattie Mae Butterfield and Mrs. Hazel Post Gillette. Each year, Miss Smith said, the Federations of Arkansas, Missouri, and Oklahoma sponsor the event.

A children's matinee, "The Dragon-foot Girl Ballet," was presented, as well as operas including "Bluebeard", "Love is a Game", and "Faust". Directing the operas were members of the Inspiration Point Workshop staff including Dr. Clifford Edwin Bair, resident teacher of singing at Wake Forest College in Winston-Salem; Isaac Van Grove, former Conductor of the Chicago Civic and St. Louis Municipal Opera companies; and Tom Wright, Student Director from Chandler, Oklahoma.

National Music Camp

Mrs. Ralph Curtis, President of the hostess state, Michigan FMC, presided at the luncheon for NFMFC Weekend at the National Music Camp at Interlochen, August 4-6. Dr. Joseph Maddy, Founder and President of the Camp, told of plans for opening the Fine Arts Academy at the camp in September, 1962. Here it will be possible for school students to combine music training with the usual academic subjects of high school courses.

Deems Taylor spoke appreciatively of the impetus that the NFMFC has given the National Music Camp and music in general. Mrs. Clifton J. Muir, Vice President of the NFMFC, spoke of its function in extending good music to all parts of the nation.

Mrs. Gilbert Burrell, Vice President in Charge of the Northeastern Region, reported on the program which she and Dr. Howard Hanson had been participating in within the 14 states in that region. Mrs. Albert Bradford, State Chairman for Music in Hospitals for Michigan, said that a clinic for music therapists will be held at the Kellogg Center at Michigan State University in March of 1962. The state announced the music therapy scholarship has been awarded to Gail Hughes,

a piano and voice student. She has also been a foreign exchange student and a counselor at a camp for the handicapped.

The Herb Shriner concert, a benefit affair, another Weekend highlight, was well attended, said Mrs. Curtis.

Oglebay

Federation Mid-Week at Oglebay Institute Opera Workshop was held on August 30, 31, with the West Virginia FMC as Hostess State and Mrs. Brooks B. Evans as Chairman.

Mrs. Clifton J. Muir, First Vice President NFMFC, was guest speaker for the Federation Day luncheon at Oglebay Park.

Boris Goldovsky and Leonard Treash brought greetings from the Opera Workshop. Mr. Caulling and Mrs. Greer gave a welcome from Oglebay Institute. Mrs. Carroll W. Boggs brought greetings from the Thursday Music Club. Mrs. Brooks B. Evans, National Board Member and Oglebay Scholarship Chairman, presented the scholarship certificate from NFMFC to George Posell of Cleveland Heights, Ohio.

Mrs. Joan Forbes Davis received the Capitol District Scholarship and August Paglialinga the Thursday Music Club Scholarship.

Mrs. Carroll Boggs, President of Thursday Music Club, entertained out-of-town guests at a Buffet dinner on the terrace preceding the Opera Performance of "The Magic Flute" in English, directed by Boris Goldowsky and Leonard Treash.

Peninsula Music Festival

Dates of the NFMFC salute to the Peninsula Music Festival were August 11-13 at Fish Creek, Wisconsin. Mrs. Carl T. Wilson, Milwaukee, was Chairman and Mrs. Ronald A. Dougan and Mrs. W. Paul Benzinger were National Representatives.

John Browning was guest pianist with the Symphony Orchestra, conducted by Thor Johnson, who had personally selected the 40 members, many from major symphony orchestras and conservatories throughout the United States.

Mary Sauer, pianist, was soloist at a "get together" Friday evening honoring members of the NFMFC who were in attendance. Hostess for the affair was Mrs. Arthur Byfield in Ephraim. Other entertainments included an Opera lecture and a Federation luncheon.

Dr. Johnson spoke to the Federation on the health of American music and pointed out the many signposts indicating tremendous changes to come. As usual, great music, good fellowship in delightful surroundings

were the rewards for attending the official days, said Mrs. Wilson.

Transylvania Music Camp

This story of Federation Day is incorporated in the report of the visit to Transylvania on Sunday, August 20, during the annual meeting, held in Asheville, North Carolina.

International Music Camp Scholarship Winners

Ten of the twelve winners of the scholarships offered at the International Music Camp, Peace Gardens, are from the city of Bismarck, North Dakota. They include Robert Eugene, cellist; Karen Klein, string bass; Betty Brown, viola; Sandra Fossum, viola; Muriel Zetter, viola; Marcia Haugrud, viola; Marlene Fredrickson, cello; Judy McKinzie, cellist; and Colleen Klien, violinist. A cellist, Martin Strandness, and David Jensen, violist, both of Fargo, won as did Joan Burnes, a cellist, of Devils Lake.

Bismarck has one of the best developed orchestras in the state, said Mr. John E. Howard, Chairman of Scholarships, and as a result most of the players have come from that unit. The scholarships bear the name of Agnes Bishop Jardine, a former president of the NFMFC.

James Mathis Debut Concert

January 17, 1962
Carnegie Hall.

1961 Recipient of the Van Cliburn Award given in memory of Theodore Steinway.

In Memoriam

Minne (Mrs. Theodore O., Jr.) Leonard, National Treasurer from 1917 to 1919 during the administration of Mrs. Ochsner, passed away January 30, 1961. She organized the Michigan Federation of Music Clubs in April, 1916; was President of the Detroit Tuesday Musical Club from 1937 to 1939 and the Historian for many years; was a Life member of the Michigan and National Federation and many allied cultural organizations. She was a life-long friend of Marion and Edward MacDowell and did a great deal to support the MacDowell Colony. A Memorial has been sent the NFMFC Foundation for the Advancement of Music by several of her special friends who are members of the Tuesday Music Club. Several Memorials were given in tribute to Mrs. Leonard for the Tuesday Musical Club's Student Assistance Fund.



Mrs. Muriel MacLachlan, Mrs. Grace Newsom Cushman, and Dr. Ron Nelson, Composer-in-Residence photographed during Junior Conservatory Camp's Federation Mid-Week. Mr. MacLachlan through his wife presented a scholarship to the Camp.



Federation Mid-Week at Oglebay brought together the following: Seated, left to right, Mrs. Brooks Evans, National Board Member from West Virginia; Mrs. Clifton J. Muir, NFMC First Vice President. Standing, left to right, Mrs. Carroll W. Boggs, President of Wheeling's Thursday Music Club; Mrs. Walter Teater, State Publicity Chairman; Mrs. Elwood Kloss, State Treasurer; Mrs. Chester Gayley, State PPA Chairman; Mrs. John Young, Jr., State President.



Official Days at Peninsula Music Festival: Mrs. Paul Benzinger, left, and Mrs. Ronald A. Dougan, right, greet two musicians—in fact, two pianists—John Browning and Mary Sauer. Mr. Browning was the Steinway award winner in 1958 and Miss Sauer is official pianist of the Chicago Symphony Orchestra and the Peninsula Festival Orchestra.



Week-end Visitors at Official Days at Peninsula. We recognize the Ronald A. Dougan, the Paul Benzingers, and Mrs. Carl T. Wilson, among the group.



Federation winners of scholarships at the All-State Music Camp at Tempe, Arizona. Each state Federation in the Western region may award a scholarship. Arizona sent 17 students to take advantage of scholarships offered by that state's Federated clubs. SHOWN ARE: Back row, left to right, Bill Cunningham, Vickie Ray, Rebecca Rarick, Diane Seaman, George Butte, Janet Schmidt, Marcia Cummins, Sandra Mueller. Second row, left to right, Ted Oman, Glenna Wilson, Sandra Fallgren, Peggy Martin, Don Elder, Ruth Mota, Ruth Calhoun, Vicky Bond. Front row, left to right, Carolyn Hibbard, Karen Scrivner, Beverly Panelitz, Paula Ennis.



Abbott Lee Ruskin, New York City, winner of the Stillman Kelley scholarship for 1961.



George Pasell, Cleveland Heights, Ohio, has been awarded the NFMC scholarship in Opera Coaching at Oglebay Opera Workshop, Wheeling, West Virginia.



Karen Scrivner, a 17 year-old soprano from Albuquerque, N. Mexico, won the NFMC scholarship at the All-State High School Music Camp this summer at Tempe, Arizona.



Regional News

Arizona

Mrs. Charles H. Pascoe, of Tucson, Arizona, National Chairman of Summer Music Scholarships, was recently awarded the Seventy-fifth Anniversary Certificate of Award, together with a handsome copper Medallion of Merit, by the University of Arizona. The certificate reads, "In commemoration of its founding on March 12, 1885, the University of Arizona awards to men and women of outstanding achievement, or distinguished service to their communities, the State, or the University, its Anniversary



Medallion of Merit. Presented to: ELEANOR F. PASCOE, ardent worker in the encouragement of public interest in and support of music; guiding influence in the organization and development of the Tucson Symphony Orchestra, the work of the National Federation of Music Clubs and of Sigma Alpha Iota National Music Fraternity; noted for her many years of devoted interest in the talented young students of the University's School of Music; Distinguished public servant." Signed C. Zaner Leshner, General Chairman, 75th Anniversary Program; Richard A. Harvill, President of the University.

California

Charles Haubiel's first string quartet, "Echi Classici," was premiered by the Feld String Quartet at the San Jose State College, California, and since then has been presented by them on the Los Angeles County Museum Sunday Concerts. Some personally supervised programs of Mr. Haubiel's music were given March 5 in the Los Angeles County Museum; for the MacDowell Club of Los Angeles, March 12; for the West Valley Branch of the California Music Teachers Association in Sherman Oaks, April 4; and for the Mary Carr Moore Manuscript Club of Los Angeles, April 24. In these programs the composer's two trios for flute, cello, and piano were featured. They are entitled "In The French Manner" and "Pastoral Trio." Songs and violin solos, including the Sonata for violin and piano, complete the programs.

Illinois

At the Fall Meeting of the third District of the Illinois Federation of Music Clubs, held in the Illinois Union Building of the University of Illinois, Prof. Jane Churchill Watt, District President presided, and the Musical Arts Club of Champaign-Urbana, Mrs. Frank Tatham Johnson, President, was the sponsoring Club. Miss Ada Honderick of Chicago, Central District President, gave an informative and meaningful address on activities of the National and State Organizations of the Federation of Music Clubs. The Musi-

cal Program was presented by Young Artist Students of the University of Illinois: Dean Sanders, pianist, second place National winner—last year; James Weaver, Harpsichordist of Danville; and Hiram Percy, Violinist. In the accompanying photo, Hiram is shown at left, Dean in the center, James at right.



The 32nd Annual Chicagoland Music Festival will be held in Chicago's Soldiers' Field, Saturday, August 19, at 8 p.m. Sponsored by Chicago Tribune Charities, Inc., the Festival is again directed by Philip Maxwell, assisted by Robert Trendler, Capt. Howard Stube, and Noble Cain. There will be a tribute to Dr. J. Wesley Jones who died earlier this year. His massed church choir will sing "Swing Low, Sweet Chariot."

John Browning, 1954 NFMC Young Artist Steinway Winner in Piano, 1956, appeared at Ravinia on July 6 and 8, playing works by Beethoven, Mozart, Honegger, Stravinsky, Wagner, Prokofieff, Brahms.

Iowa

Mrs. Cornelia Williams, Hurlbut, Chairman of American Music for Iowa, presented the fourth Annual Piano Clinic on October 30 in Des Moines, Iowa. Piano music presented consisted of American compositions composed during 1960-61. Materials and catalogues were presented also from different publishers. Many Iowa piano teachers attended from various areas of the state. Junior Festival information was presented by Miss Nielsine M. Nielsen, of Hampton, State Junior Festival Chairman.

Mrs. John H. Abild of Des Moines, National Board Member, announced that Shirley Verret-Carter, Mezzo-Soprano, and 1961 NFMC young artist winner would appear as soloist for the Des Moines Symphony Orchestra Concert on November 12.

The Iowa Federation of Music Clubs is proud to have the Des Moines Symphony listed in their 1961 Roster, Director Dr. Frank Noyes of Drake University.

Kansas

Mrs. Rachel Letitia Grace of Wichita, Kansas—a life member of NFMC—passed away in June at the age of 84. She was a member of the Wichita Musical Club for 41 years, serving as President from 1933-1936. She had lived in Wichita for 54 years.

Massachusetts

Many of the Junior Clubs in Massachusetts have adopted the slogan of their Federation President, Mrs. Muriel MacLachlan: "With music in the home, there will be no juvenile delinquency in the streets."

Among the outstanding Juniors in Massachusetts is Allen Summers, 14-year-old pianist, who has played with Arthur Fiedler and with major symphonies over New England. A superior winner for ten consecutive years, he was awarded Massachusetts' highest musical award at the Youth Carnival of Music this year. In receiving this unannounced award, Allen said "The Federation is so generous in making it possible for young artists to acquire stature in their chosen profession."



Allen Summers



May Fiske Hoffman

May Fiske Hoffman, now over 80, and former president of the Massachusetts Federation of Music Clubs for two terms of four years each, is shown here on Memorial Day at Cathedral of the Pines, Rindge, New Hampshire. She was appointed by Actors Equity of New York to place this wreath on the "Altar of All Nations" in memory of the American Women Musicians who gave their lives in service in World War II. Mrs. Hoffman had four sons in service in World War II, for whom she wrote "Flying Home" and "Skating Together" in collaboration with her daughter Mary Frances MacNaught. Mrs. Hoffman was an old friend of Edward MacDowell, and the Hoffman Farm adjoined MacDowell Colony.



Dr. James Aliferis, president, New England Conservatory of Music, receives a Scroll of Merit as a "Crusader of Strings" from Massachusetts President, Mrs. Muriel MacLachlan, at Boston Symphony Hall, June 18.

At the end of a busy season, the Boston Conservatory had given thirteen concerts on its new Fenway Series of faculty and guest artists. Nicholas Van Slyck, pianist-composer, gave a program consisting of late Busoni along with his own compositions. Wilfred Churchill and Robert Dumm (guest author for *Showcase* periodically) both of the staff, followed with a two-piano program which introduced Riegger's "Evocation," "Cry," and "New Dance" to Boston. Then came the Conservatory Madrigal Singers under Wesley Copplestone in their first public hearing.

Fall, 1961

The Dance Faculty contributed a program of original choreography which included a breathtaking new ballet by Ruth Ambrose. Plans for next year's Series include the debut of a resident string group of Boston Symphony musicians.

The Conservatory Commencement presented senior vocalists and a rousing reading of Hanson's "Song of Democracy" for chorus and orchestra. Max Kaplan spoke on "Talent in a World of Technology." The annual graduation concert presented Beethoven's "Missa Solemnis" directed by Rouben Gregorian.

Outside honors came with an invitation to repeat "Enoch Arden" for the Boston Arts Festival, held each June in the Public Garden. Gordon Argo and Robert Dumm serve as reader and pianist for the melodrama, with music by Richard Strauss. The Conservatory was spotlighted on "Dateline Boston," the showcase hour on Channel 5 TV, with all three departments contributing original material.

On June 27-30, the Conservatory held its second annual Piano Teachers Institute. Ozan Marsh, Robert Dumm, Mildred Gardner, Alexander Capurso, Louise Curcio, and Arthur Zepp gave lectures and recitals on a number of problems basic to good teaching.



Dr. Arthur Fiedler, Conductor of the Boston Symphony Orchestra, receives a Scroll of Merit as "International Ambassador of Good Will in Music" from Massachusetts President, Mrs. Muriel MacLachlan at Boston Symphony Hall, June 18, as Dr. James Aliferis looks on.

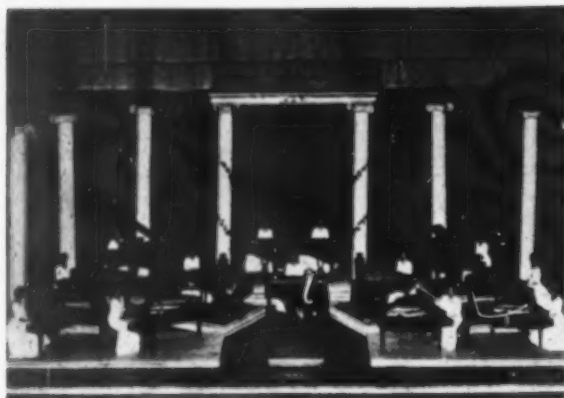
Mississippi

The MacDowell Music Club of Jackson, Mississippi, heard an exciting program of Moravian Music at their first meeting in March, Mrs. Raymond Johnson, President, presiding.

Mr. Charles McCool, head of the "Studios of Singing" of Jackson, Mississippi, in presenting this program on Moravian Music, gave an explanation of the selections and described the origin of the Bethlehem Festival. He was accompanied by piano, viola, and violins as he sang. Mr. McCool received his Bachelor and Master degrees in music at the American Conservatory of Music, Chicago, Illinois.

Montana

On November 16 and 17, 1960, the Great Falls Music Teachers Association presented 13 members in a Piano Ensemble Concert: Joyce Armstrong, Alice Calvert, Margaret Duffy, Lillian Hagen, Esther Hathaway, Mary Heath, Audrey Hugelen, Edna Jorgenson, Gladys Lustgraaf, Peggy McDowell, Genevieve Thrapp, Shirley Wallis, and June Werner. The entire program was under the direction of Luther Sander, also a member of the organization, and a local string and piano teacher.



This was the third program of its kind to be presented in the community, the last one being in 1956. Pianos were donated by schools, music stores, hospitals, hotels, and private citizens. Mrs. J. E. Carr was general business chairman.

New Jersey

In May, the dance made its debut as a Federation activity, the National President made her first public appearance here, the Junior members were granted autonomy, and a new regime took over at the Biennial Convention of the New Jersey Federation of Music Clubs at the Essex House, Newark. Gertrude Berry of Union completed her term of office which was extended from two to three years so as to have new officers take over after the national and state conventions.

New York

Marion Morrey Richter (Mrs. Otto C.) of Scarsdale and New York was awarded the degree of Doctor of Education of Columbia University on April 19 of this year. Mrs. Richter's doctoral dissertation was concerned with a study of the music curriculum at the junior college level, with particular reference to Westchester Community College and the State University of New York. Mrs. Richter is a member of Phi Beta Kappa.

For a number of years a member of the music faculties of the Juilliard School of Music and Teachers College, Columbia University, Mrs. Richter is active as concert

pianist and composer as well as educator. She has often appeared in concerts in New York City and vicinity, and elsewhere throughout the country.

She has composed in all forms, and her works have had numerous performances in concert and on the air. Recently her "Trio" for violin, cello, and piano received its premiere performance at the Donnell Library Auditorium in New York and was broadcast on the WNYC American Music Festival. Her "Timberjack Overture" for band received an Honorable Mention Award in the 1961 American Bandmasters Association composition contest.

As National Chairman for WNYC concerts, of the National Federation of Music Clubs, Mrs. Richter has introduced the works of many contemporary composers on the bi-monthly series of musicales on Station WNYC which she arranges for the Federation, and is greatly interested in fostering the work of young composers and performing artists. Mrs. Richter is also National Radio and Television Chairman for Delta Omicron, international music fraternity.

The NYFMC sponsored an unusual Troubadour Tour on May 21 for the benefit of their Young Artist Project. The Tour included visits to the home or studio of Edward D. Stone, celebrated American Architect; Mrs. Elinor Lewenthal, well-known connoisseur of art; and Mrs. G. Hilmer Lundbeck, art and music patron. The Tour also included a concert by former winners of NFMC contests at the home of Mrs. Sterling F. Boos. Among the artists were: Sylvia Rosenberg, 1957 NFMC Young Artist winner in violin; Patricia Lou McDonald, 1959 NFMC Young Artist winner in voice; John Fiorito, 1958 Chaliapin Scholarship winner; Richard Syracuse, recent Liberty District piano finalist; and William Sohni, 1961 National Student award winner in violin.

South Carolina

To the members of the Afternoon Music Club of Columbia, South Carolina, its 1960-1961 program represented more than a musical journey through the centuries from Buxtehude to modern jazz, for the program committee planned its eight meetings as a study of "Our Musical Environment" showing the types and quality of musical talent representative of this capital city of South Carolina.

"Margie Goes Modern" by Carrington, was given by the Fountain Inn Music Club choral group under the direction of Mrs. James W. Cook of Fountain Inn, South



Blanche Schwarz Levy (right), editor of Junior Highlights for Showcase, and immediate past president of the Viola, Viola, and Violoncello Teachers' Guild, receives a wristwatch as token of the Guild's appreciation, from Albert Pelnaroff, founder, at a testimonial dinner in New York on April 15. Alfred Troemel, first vice-president, is at left, and Mrs. Levy's New York Federation colleagues are Dr. Merle Montgomery, Mrs. Ruth Burgess (president), and Miss Quaintance Eaton.

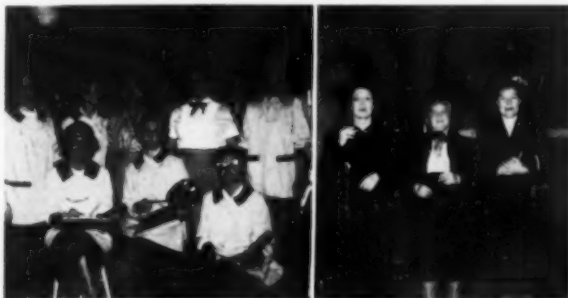


Photo at left of cast of operetta, "Margie Goes Modern," shows, standing, left to right: Mesdames Rabb (Club President), Stoddard, McGee, Roose (Accompanist), Cook (Director), Cannon, Thackston, Garrett, Abercrombie. Seated, left to right: Mesdames Jones, Jr., Willis, Saye. Photo at right shows, left to right: Mesdames Cannon, McGee, and Garrett.

Carolina. The operetta was first given for the club, then as an exchange program for the Music Club of Greenville, South Carolina at the Woman's Club there, and subsequently for the local Lions Club, Rotary Club, and as a fund-raising project to purchase a piano for the new

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elementary school (these last three appearances by request).

Virginia

Mrs. A. M. Bruce, a Past President of the Virginia Federation of Music Clubs and founder of the Lynchburg Civic Music Club was guest of honor at the celebration of the club's 10th birthday, February 17.



Happy birthday candles are being lit by Mrs. R. C. Wood, Jr., first President of Lynchburg's Music Club, as Mrs. A. M. Bruce, Founder (center), and current President Mrs. Henry Hallstrom (left) look on (The News and The Daily Advance Photo).

The Club has grown in 10 years from a small group of interested musicians into the music wing of the Lynchburg Fine Arts Center with 745 active and associate music members. A \$600,000 building dedicated to music, art, and theater is to be erected soon with funds raised by the community.

Virginia was pleased to receive word from Miss Elsie Sweeney that they have the record of the largest contribution to International Music Relations in the last three-year period. Mrs. E. F. Ross, Tazewell, is State Chairman.

West Virginia

West Virginia is proud of its Seventh successful State Creative Arts Festival in Charleston, April 22-30, Geoffrey Hobday, President. Mr. Hobday is Conductor of the



Geoffrey Hobday

Charleston Symphony Orchestra which performed on April 23 at the Festival. He also appeared as a panelist representing Music in a Discussion on the Arts, April 28.

Wisconsin

Thursday, May 11, 1961, was Vera Wardner Dougan

Fall, 1961

day at the 45th Annual Convention of the Wisconsin Federation of Music Clubs.

The State Federation members paused to reflect upon the innumerable activities and accomplishments accredited to their distinguished member. An Honorary Life Membership in the Wisconsin Federation of Music Clubs and a beautiful Citation were given to Mrs. Dougan. Announcement was made of the proposed establishment of a National Award or Scholarship in honor of Mrs. Dougan to be initiated by the Wisconsin Federation.

The citation awarded to Vera Wardner Dougan reads: "In recognition of her distinguished service to the musical life of her community, state, and nation; official services to



Vera Wardner Dougan Day picture shows, left to right, Mrs. Carl T. Wilson, Third Vice President Wisconsin Federation and Chairman of Peninsula Music Festival; Mrs. N. Paul Benzinger, National Junior Counselor; Mrs. Dougan, Past National President NFMCA, National Chairman of American Music and Chairman, Showcase Editorial Board; and Mrs. Roger G. Cunningham, President Wisconsin Federation.

the Wisconsin and National Federations in almost every capacity; continuing services in many facets of musical life, personally and through her talented family members; and her ardent support of Youth and Guidance programs. Presented at the 1961 Convention, Janesville, Wisconsin, this the eleventh day of May. Wilma Jones Cunningham, President, Elizabeth M. Bowen, Secretary.

Wyoming



Officers of the Wyoming Federation of Music Clubs gathered for a picture after a banquet several months ago. Front row, left to right: Mrs. Samuel Thompson, past board member; Mrs. A. E. Staub, Rocky Mountain district president; Mrs. Chas. Cook, past president; Mrs. Glenn Rogers, national board member; Mrs. R. E. Batchelder, past president; Mrs. P. E. Nelson, past president. Back row: Mrs. Hale Laybourn, state treasurer; Mrs. Wesley Peterson, first vice president; Mrs. Kendall Knowlton, president; Mrs. Densel Moxley, P.P.A. chairman, and Mrs. Chas. Fowler, past president.

CALENDAR

1961

- December 31 Contributions due for NFMC International Music Relations Peace Fund: send to Miss Elsie Sweeney, 525 Lafayette Avenue, Columbus, Indiana

1962

- January 10 NFMC Salute to Orchestra of America, Carnegie Hall—Claudette Sorel soloist (1941 Young Artist winner in piano).

- 12 Meeting of 1963 National Convention Committee

- 17 James Mathis in Carnegie Hall Recital, NFMC Young Artist award given by Van Cliburn in memory of Theodore Steinway

- February 1-28 Parade of American Music

- 15 Deadline for receiving applications in the State for Student Auditions

Peabody Conservatory of Music Scholarship
Shreveport Symphony—Centenary College Scholarships
Millikin University Music Scholarships
Eastman School of Music Violin Scholarship
New School of Music Scholarships
Manhattan School of Music Scholarships
Marie Morrissey Keith Scholarship
Guy Maier Memorial Award

- 15 Deadline for entry National Music Camp and Reader's Digest Scholarships

- 15 Deadline for applications for Music Therapy Scholarships to reach National Chairman

- March 1 Deadline for applications for Stillman Kelley auditions to reach State Chairman (or State President)

- 1-15 State Student Auditions

- 10 Deadline for Parade Reports to be considered for award of merit

- 15-31 District Student Auditions

- 15 Deadline for entry for Scholarships
Anne M. Gannett
Charles Ives
Francis Rogers
Arizona All-State High School Music Camp
Aspen Music School
Berkshire, Ada Holding Miller
Foster Music Camp
Inspiration Point
Int. H. S. Music Camp,
Agnes Jardine
Kneisel Hall
Meadowmount
Music Academy of the West
Oglebay Opera Workshop
Rocky Ridge Music Center
Sewanee Music Center
Transylvania Music Camp

Editor's Recital

VERY few of us in the United States would fail to recognize a picture of the Statue of Liberty.

Many of us might remember the inscription on the Statue and its lovely choral setting

*Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore,
Send these, the homeless, tempest-tossed, to me:
I lift my lamp beside the golden door*

But how many of us would know the following specifics, as outlined in October 2 *National Geographic School Bulletin*: Statue of Liberty . . . 75 years old in October . . . a gift from the people of France . . . 151 feet high from sandals to tip of torch . . . on a 154-foot high base . . . made of some 300 copper sheets as thick as silver dollars, supported by framework of iron and steel . . . sculptor, Fred-eric Auguste Bartholde—framework by Alexandre Gustave Eiffel who later designed Eiffel Tower in Paris . . . took 15 years to build . . . shipped from Paris to New York in 214 pieces.

We know the visualization and words about the Statue of Liberty but not its inner structure or meaning.

And isn't this true about our conception of Liberty in our country. We know the outline of the United States of America on the map, the flag, the Pledge of Allegiance, the "Star Spangled Banner." But our enemies often know more about our form of government and our inner basic structure than we do. They take advantage of our Freedom of Speech and our Fifth Amendment alternately to push their cause and protect their involvement.

As we go among our people carrying our music, let's sell SELL SELL our country. As individuals we can "learn" to praise what we have always naturally accepted without thought or question.

Each of us in a personal way can be a bulwark, a sturdy front for our way of life. Each of us can look beyond threat of attack to survival of our institutions. In this way we protect ourselves from the debilitating philosophy of "well if a bomb falls, what can I do personally and what will be left anyway."

Let's PREPARE by appreciating and selling our country and its culture, by working with our local governments in Civil Defense, by making our music stronger and greater than ever to sustain and encourage men's souls in reaffirmation of never-changing values.

L.W.

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at the request of Eugene Ormandy



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Comb in red case with Piano imprint	.25
Keyrings, plastic cube, notes, red or green	.75
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